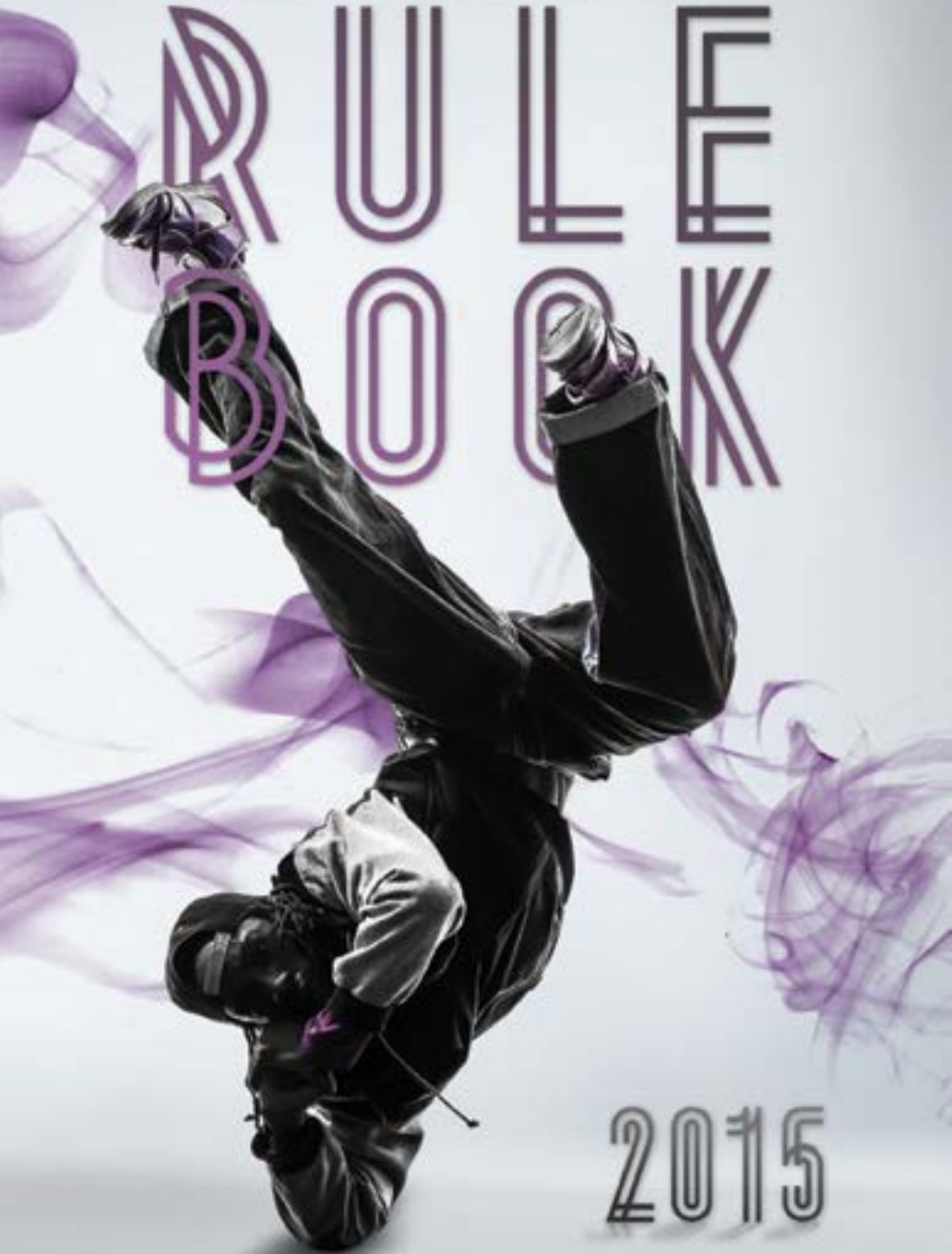


FINE ARTS FESTIVAL

RULE  
BOOK

2015



TEXT VOICE TO 67463 TO JOIN THE HUMAN RIGHT

# FOLLOW FINE ARTS

f  
AGFineArts

🐦 📷  
@AG\_FAF



National Fine Arts Festival



An artist.

In Exodus 31 we find the first mention in the Bible of someone filled with the Holy Spirit. This person was not a king. Nor was he a priest or prophet.

He was an artist.

“I have chosen Bezalel...and I have filled him with the Spirit of God, with wisdom, with understanding, with knowledge and all kinds of skills - to make artistic designs...and to engage in all kinds of crafts. Moreover, I have appointed Oholiab...to help him. Also, I have given ability to all the skilled workers to make everything I have commanded you...” (Exodus 31:2-6 NIV)

God sovereignly chose to fill Bezalel with His spirit and provide the necessary support from others for a distinct reason: to build His dwelling place.

Many years have passed since Bezalel and Oholiab were empowered for their assignment. Yet God continues to fill artists today with His Holy Spirit for a specific purpose. He will build His church, and Jesus will be made known.

You are both Bezalel and Oholiab. You have been given talents and abilities from God to be used for His fame. And you have been appointed to encourage others to grow in their gifts as well.

Are you willing to let God's Spirit take you where your gifts alone could never go?

National Fine Arts Festival Team

Scriptures taken from the Holy Bible, New International Version®. NIV®. Copyright © 1973, 1978, 1984, 2011 by Biblica, Inc.™ Used by permission of Zondervan. All rights reserved worldwide. [www.zondervan.com](http://www.zondervan.com) The “NIV” and “New International Version” are trademarks registered in the United States Patent and Trademark Office by Biblica, Inc.™

©2014 by The General Council of the Assemblies of God

<b>GENERAL INFORMATION ABOUT FINE ARTS FESTIVAL .....</b>	<b>10</b>
<b>GENERAL RULES FOR ALL CATEGORIES.....</b>	<b>17</b>
<b>ART DIVISION.....</b>	<b>22</b>
Graphic Design	
<i>Rules.....</i>	<i>23</i>
<i>Evaluation Criteria.....</i>	<i>24</i>
Photography, Digital	
<i>Rules.....</i>	<i>24</i>
<i>Evaluation Criteria.....</i>	<i>25</i>
Photography, Film	
<i>Rules.....</i>	<i>25</i>
<i>Evaluation Criteria.....</i>	<i>25</i>
T-Shirt Design	
<i>Rules.....</i>	<i>26</i>
<i>Evaluation Criteria.....</i>	<i>26</i>
Visual Art, Three-Dimensional	
<i>Rules.....</i>	<i>27</i>
<i>Evaluation Criteria.....</i>	<i>27</i>
Visual Art, Two-Dimensional, Alternative Media	
<i>Rules.....</i>	<i>27</i>
<i>Evaluation Criteria.....</i>	<i>27</i>
Visual Art, Two-Dimensional, Painting and Drawing	
<i>Rules.....</i>	<i>27</i>
<i>Evaluation Criteria.....</i>	<i>27</i>
<b>COMMUNICATION DIVISION .....</b>	<b>29</b>
American Sign Language Group	
<i>Rules.....</i>	<i>30</i>
<i>Evaluation Criteria.....</i>	<i>30</i>
American Sign Language Solo	
<i>Rules.....</i>	<i>30</i>
<i>Evaluation Criteria.....</i>	<i>30</i>
Children's Lesson Group	
<i>Rules.....</i>	<i>31</i>
<i>Evaluation Criteria.....</i>	<i>32</i>
Children's Lesson Solo	
<i>Rules.....</i>	<i>31</i>
<i>Evaluation Criteria.....</i>	<i>32</i>
Puppetry Group	
<i>Rules.....</i>	<i>33</i>
<i>Evaluation Criteria.....</i>	<i>34</i>
Puppetry Solo	
<i>Rules.....</i>	<i>33</i>
<i>Evaluation Criteria.....</i>	<i>34</i>
Short Film	
<i>Rules.....</i>	<i>35</i>
<i>Evaluation Criteria.....</i>	<i>36</i>
Short Sermon, Jr.	
<i>Rules.....</i>	<i>37</i>
<i>Evaluation Criteria.....</i>	<i>38</i>

Short Sermon, Sr.	
<i>Rules.....</i>	<i>37</i>
<i>Evaluation Criteria.....</i>	<i>38</i>
Short Sermon, Spanish	
<i>Rules.....</i>	<i>37</i>
<i>Evaluation Criteria.....</i>	<i>38</i>
Spoken Word	
<i>Rules.....</i>	<i>38</i>
<i>Evaluation Criteria.....</i>	<i>39</i>
<b>DANCE DIVISION.....</b>	<b>40</b>
Step Troupe	
<i>Rules.....</i>	<i>41</i>
<i>Evaluation Criteria.....</i>	<i>41</i>
Urban Solo	
<i>Rules.....</i>	<i>41</i>
<i>Evaluation Criteria.....</i>	<i>41</i>
Urban Troupe	
<i>Rules.....</i>	<i>41</i>
<i>Evaluation Criteria.....</i>	<i>41</i>
Worship Dance Solo	
<i>Rules.....</i>	<i>41</i>
<i>Evaluation Criteria.....</i>	<i>41</i>
Worship Dance Troupe	
<i>Rules.....</i>	<i>41</i>
<i>Evaluation Criteria.....</i>	<i>42</i>
<b>DRAMA DIVISION.....</b>	<b>44</b>
Drama Ensemble, Large	
<i>Rules.....</i>	<i>45</i>
<i>Evaluation Criteria.....</i>	<i>45</i>
Drama Ensemble, Small	
<i>Rules.....</i>	<i>45</i>
<i>Evaluation Criteria.....</i>	<i>45</i>
Drama Solo	
<i>Rules.....</i>	<i>45</i>
<i>Evaluation Criteria.....</i>	<i>45</i>
Dramatized Quoting	
<i>Rules.....</i>	<i>46</i>
<i>Evaluation Criteria.....</i>	<i>47</i>
Human Video Ensemble, Large	
<i>Rules.....</i>	<i>48</i>
<i>Evaluation Criteria.....</i>	<i>49</i>
Human Video Ensemble, Small	
<i>Rules.....</i>	<i>48</i>
<i>Evaluation Criteria.....</i>	<i>49</i>
Human Video Ensemble, Spanish	
<i>Rules.....</i>	<i>48</i>
<i>Evaluation Criteria.....</i>	<i>49</i>
Human Video Solo	
<i>Rules.....</i>	<i>48</i>
<i>Evaluation Criteria.....</i>	<i>49</i>

**EXHIBITION DIVISION..... 51**

Instrumental Ensemble, Folk	
<i>Rules</i> .....	52
<i>Evaluation Criteria</i> .....	52
Instrumental Solo, Folk	
<i>Rules</i> .....	52
<i>Evaluation Criteria</i> .....	52
Mini Saga	
<i>Rules</i> .....	53
<i>Evaluation Criteria</i> .....	54
Musical Theater	
<i>Rules</i> .....	55
<i>Evaluation Criteria</i> .....	55
Promo Video	
<i>Rules</i> .....	57
<i>Evaluation Criteria</i> .....	58
Readers Theater	
<i>Rules</i> .....	59
<i>Evaluation Criteria</i> .....	59
Vocal Solo, Classical, Sr.	
<i>Rules</i> .....	60
<i>Evaluation Criteria</i> .....	60
Worship Leading, Solo	
<i>Rules</i> .....	61
<i>Evaluation Criteria</i> .....	61

**INSTRUMENTAL DIVISION ..... 63**

Bass Solo	
<i>Rules</i> .....	64
<i>Evaluation Criteria</i> .....	65
Brass Solo	
<i>Rules</i> .....	64
<i>Evaluation Criteria</i> .....	65
Guitar Solo	
<i>Rules</i> .....	64
<i>Evaluation Criteria</i> .....	65
Instrumental Ensemble, Contemporary	
<i>Rules</i> .....	67
<i>Evaluation Criteria</i> .....	68
Instrumental Ensemble, Traditional	
<i>Rules</i> .....	64
<i>Evaluation Criteria</i> .....	65
Percussion Ensemble, Traditional	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	69
Percussion Solo, Traditional	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	69
Percussion, Unconventional	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	69

Piano Solo	
<i>Rules</i> .....	64
<i>Evaluation Criteria</i> .....	66
String Solo	
<i>Rules</i> .....	64
<i>Evaluation Criteria</i> .....	67
Woodwind Solo	
<i>Rules</i> .....	64
<i>Evaluation Criteria</i> .....	65

**VOCAL DIVISION..... 71**

Choir	
<i>Rules</i> .....	72
<i>Evaluation Criteria</i> .....	72
Christian Band	
<i>Rules</i> .....	73
<i>Evaluation Criteria</i> .....	74
Rap Group	
<i>Rules</i> .....	74
<i>Evaluation Criteria</i> .....	75
Rap Solo	
<i>Rules</i> .....	74
<i>Evaluation Criteria</i> .....	75
Songwriting	
<i>Rules</i> .....	76
<i>Evaluation Criteria</i> .....	77
Songwriting, Modern Hymn	
<i>Rules</i> .....	77
<i>Evaluation Criteria</i> .....	78
Vocal Ensemble, Large	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Vocal Ensemble, Small	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Vocal Ensemble, Spanish	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Vocal Solo, Female, Jr.	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Vocal Solo, Female, Sr.	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Vocal Solo, Male, Jr.	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Vocal Solo, Male, Sr.	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Vocal Solo, Spanish Female	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80

Vocal Solo, Spanish Male	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Worship Team, Large	
<i>Rules</i> .....	81
<i>Evaluation Criteria</i> .....	81
Worship Team, Small	
<i>Rules</i> .....	81
<i>Evaluation Criteria</i> .....	81

**WRITING DIVISION..... 83**

Book Chapter	
<i>Rules</i> .....	84
<i>Evaluation Criteria</i> .....	84
Children's Literature	
<i>Rules</i> .....	85
<i>Evaluation Criteria</i> .....	86
First Person Essay	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Flash Fiction	
<i>Rules</i> .....	88
<i>Evaluation Criteria</i> .....	88
Poetry	
<i>Rules</i> .....	89
<i>Evaluation Criteria</i> .....	89

**NEW FOR THE 2015 NATIONAL FINE ARTS FESTIVAL**

1. The location for the 2015 National Fine Arts Festival is Orlando, FL.  
 Dates: August 3 - 7, 2015  
 Location: Orange County Convention Center, West Building 9800 International Drive, Orlando, FL 32819 [www.occc.net](http://www.occc.net)  
 Housing: Visit [www.faf.ag.org/registration](http://www.faf.ag.org/registration). Housing opens November 1, 2014.  
 Registration & Deadlines: The postmark/fax deadline is May 22. Online registration closes at 11:59 pm (CDT) June 5. Visit [www.faf.ag.org/registration.cfm](http://www.faf.ag.org/registration.cfm). See pages 12 and 13 for complete detailed information.
2. Mp3 files are the only allowed media for soundtracks. CDs are not allowed nor accommodated at the National Fine Arts Festival. See page 16 for details.
3. The minimum size for any art entry is now 8 by 10 inches. See page 23.
4. Photography, Traditional is now Photography, Film. See page 25.
5. Visual Art, Two-Dimensional is split into Visual Art, Two-Dimensional, Alternative Media and Visual Art, Two-Dimensional, Painting and Drawing. See page 27.
6. Drama information is adjusted to clarify three allowable genres: Play, Combination, and Presentation. See page 45.
7. Musical Theater is a new category in the Exhibition Division. See page 55.
8. Promo Video is a new category in the Exhibition Division. See page 57.
9. Guitar Solo is split into Bass Solo and Guitar Solo. See pages 64 and 65.
10. Songwriting information is adjusted to clarify two allowable genres: Performance and Worship. See page 76.
11. Worship Team is split into Worship Team, Small Ensemble, and Worship Team, Large Ensemble. See page 81.

**LOOKING AHEAD TO THE 2016 NATIONAL FINE ARTS FESTIVAL**

1. Comedy Solo will be a new category in the Exhibition Division.
2. Piano Solo will be split into Piano Solo and Piano Solo, Classical.

# GENERAL INFORMATION

## INFORMATION

The General Information section applies to all Fine Arts Festival participants.

For information pertaining to your district festival, contact your District Youth Director or District Fine Arts Coordinator.

## PURPOSE

Fine Arts Festival is a discipleship tool of the national youth ministries (nym) of the Assemblies of God (AG) designed to help students discover, develop, and deploy their ministry gifts.

Although competitive elements are present, providing a competition venue is not the primary mission of the Fine Arts Festival. Through Fine Arts Festival, students are given the opportunity to have their skills evaluated by qualified ministers, industry professionals, and educators who encourage excellence, offer ideas for improvement, and inspire students to use their gifts in the local church, community, and around the world in ministry or secular vocation. Scores are not as important as lessons learned, experience gained, and skills developed.

## RULES AGREEMENT

National Fine Arts Festival (NFAF) participants must read and abide by this 2015 Fine Arts Festival Rulebook. It is the responsibility of each participant to be familiar with the rules and procedures of this festival. No other person may be held responsible for a participant's lack of information.

By signing a District and/or Orlando 2015 registration form and attending or participating in a festival, pastors, leaders, parents, and students acknowledge that:

1. They have read, understand, and agree to abide by the rules of this festival.
2. They will accept the decisions of the evaluators and coordinators as final.

Additional copies of the 2015 Fine Arts Festival Rulebook may be downloaded at [www.faf.ag.org](http://www.faf.ag.org) or ordered from Gospel Publishing House by calling 1.800.641.4310 and requesting item number 731404. A Spanish version is available for download at [www.faf.ag.org/rules.cfm](http://www.faf.ag.org/rules.cfm).

## KAPPA TAU: COLLEGE FINE ARTS

Kappa Tau rules and information can be found at [www.kappatau.ag.org](http://www.kappatau.ag.org).

## DISTRICT FINE ARTS FESTIVALS

Most AG districts hold a Fine Arts Festival. Some districts have pre-district festivals (sectional, zone, etc.). Contact your district office for specific information on how to register for your local festival(s). Visit [www.faf.ag.org](http://www.faf.ag.org) for district contact information.

Students must register with their home church. Students may not participate with multiple churches or with churches or districts other than their own. If the student is in good standing with more than one AG church or youth ministry, he/she must select only one home church with which to participate.

Most district festivals follow the same rules and policies as the NFAF. However, some differences in rules and procedures may include, but are not limited to, the establishment of alternate age or grade requirements and variant scoring procedures.

The following ratings are given to presentations in Official Categories at the district level of evaluation:

Up to 25 points	Fair
26 – 30 points	Good
31 – 35 points	Excellent
36 – 40 points	Superior with Invitation
-2 points	Time Violation
-2 points	Rule Violation

The following ratings are given to presentations in NFAF Exhibition Categories at the district level of evaluation:

Up to 35 points	Not Advance
36 – 40 points	Advance

A “Superior with Invitation” or an “Advance” rating from a district festival qualifies a student to participate in the NFAF. If no presentation within a category receives a “Superior with Invitation” or “Advance” at a district festival, then no one in that category will advance to the next level of evaluation.

Participants advancing to the next level of evaluation may improve their work even to the point of completely changing the selection of their song, script, sermon, or artwork.

District festivals are not required to offer NFAF Exhibition categories. Districts may also create their own Exhibition categories with the understanding that categories not offered at the NFAF are not eligible to advance.

District-level Exhibition Division presentations are given an “Advance” or a “Not Advance” recommendation from each evaluator. All Exhibition Division entries receiving an “Advance” from at least two of the three evaluators are eligible to advance to the NFAF.

If mistakes are made in computing point values or if other situations arise that require attention at a district festival, contact your district coordinators.

It is the participant’s responsibility to contact their district office for specifics regarding the district festival. NFAF is not responsible for rules, policies, or category variations specific to district festivals.

## **PARTICIPANT REQUIREMENTS**

Fine Arts Festival is open to all Christian students who meet the following criteria:

1. Participating students must be enrolled in grades 6 - 12 or be 12 to 17 years of age as of September 1, 2014.
2. Participating students must be in good standing with a local AG church or an officially recognized Cooperative Fellowship church and/or youth ministry.

Note: 19-year-old students may not participate in Fine Arts unless they are enrolled in grades 6 - 12 as of September 1, 2014. Students who qualify for the national festival by grade and district advancement may participate at the NFAF even if they turn 19 before/during August 2015.

NFAF Students must register with their home church. Students may not participate with multiple churches or with churches or districts other than their own. If the student is in good standing with more than one AG church or youth ministry, he/she must select only one home church with which to participate.

## **NATIONAL FINE ARTS FESTIVAL AND AIM OUTREACH REGISTRATION**

Each Fine Arts participant who qualifies by receiving a “Superior with Invitation” or “Advance” rating at their district festival and wishes to participate in the NFAF must submit an Orlando 2015 registration form or register Online and pay the accompanying fee.

### **Registration Form**

The Orlando 2015 registration form is available at [www.faf.ag.org](http://www.faf.ag.org) as of February 1, 2015.

The final postmark deadline for all mailed or faxed registration forms is May 22, 2015. No exceptions.

All forms must be filled out completely and fees calculated correctly. If forms are received at the NFAF office incomplete in any way, the registrant may be assessed an incomplete fee of \$20. If you have any questions regarding the correct procedure for completing the forms, call the NFAF for assistance at 417.862.2781 x. 4458.

If a participant misses the selection of a category on his/her registration, he/she may add it by calling 417.862.2781 x. 4458 or e-mailing [faf@ag.org](mailto:faf@ag.org) through June 5 with complete details and payment information. No missed categories are added after June 5.

NFAF suggests that all mailed forms and fees be sent via certified mail, FedEx, DHL, or UPS. NFAF is not responsible for mail that is lost or delayed by the delivery service chosen by the registrants.

Mailed registration forms and fees should be sent to:

national youth ministries  
Attn: Orlando 2015  
1445 North Boonville Avenue  
Springfield, MO 65802-1894

Complete payment must accompany mailed registration forms. Submit only one payment for all registrations in the packet. Credit Cards are the preferred payment method. American Express, Visa, MasterCard, and Discover are accepted. Cash is not accepted.

Faxed registration forms are accepted at 855.611.8959. Credit card payment must accompany the form(s).

### **Online Registration**

Online registration opens for qualified students at [www.faf.ag.org](http://www.faf.ag.org) on February 1, 2015. Online registration closes at 11:59 p.m. (CST) on June 5, 2015. No NFAF or AIM registrations are accepted after Online registration closes.

An Online session cannot be saved. All information must be entered, all category tickets must be selected, and all fees must be paid during the session.

Students registering Online receive a medical release form. The medical release form must be completed and mailed or faxed back to the NFAF within ten business days of completing Online registration. Forms not received in this time are subject to the \$20 Incomplete Fee.

If a participant misses the selection of a category ticket on his/her registration, he/she may add it by calling 417.862.2781 x. 4458 or e-mailing [faf@ag.org](mailto:faf@ag.org) through June 5 with complete details and payment information. No missed categories are added after June 5.

The registration fee(s) must be paid at the time of Online registration. Credit Cards are the only available Online payment method. American Express, Visa, MasterCard, and Discover are accepted.

### **ORLANDO 2015 REGISTRANTS AND FEES**

A National Fine Arts Festival Participant is defined as a student who qualifies for the FAF according to the NFAF Participant Requirements found on page 12, as a Kappa Tau participant according to the KT Requirements found at [www.kappatau.ag.org](http://www.kappatau.ag.org), or as an AIM Participant according to the AIM Requirements found at [www.aim.ag.org](http://www.aim.ag.org). Qualifying students must register Online or complete the Orlando 2015 registration form. Fine Arts Participants may only register for the category(ies) for

which they qualified at the district festival.

All other attendees (children ages 11 and up, non-participating students, parents, leaders, pastors, etc.) must register for General Council.

Fine Arts Participant or Kappa Tau Participant: \$80 Full Admission plus \$20 per category (per person). The \$80 Full Admission does not include the first category. The following is included in this registration:

- Fine Arts or Kappa Tau participation
- One Event T-shirt
- One Official Program
- Initial presentation evaluation sheets and certificates/awards

AIM Outreach Participant registration: \$80 Full Admission plus \$50 AIM Outreach (per person). The following is included in this registration:

- AIM Outreach participation
- One Event T-shirt
- One Official Program
- One AIM T-shirt

Add-on tickets available for any registrant:

- Bible Challenge: \$20
- PK Party: \$10
- National Fine Arts Orchestra \$0

### **CANCELLATIONS**

Neither nym, nor AIM, nor NFAF provide refunds for cancellations.

### **OVERPAYMENT REFUNDS**

Overpayment refunds are given but may be processed post-festival and require a non-refundable processing fee of \$20. Overpayment refund requests must be submitted in writing via e-mail ([faf@ag.org](mailto:faf@ag.org)) no later than November 15, 2015.

### **ON-SITE CHECK-IN**

All registrants must be present or represented by an adult to complete the mandatory On-Site Check-In from 9:00 a.m. until 6:00 p.m. Monday, August 3 in Orlando, Florida.

Event materials (Official Program, event shirt, access badge, etc.) are available only during On-Site Check-In. Items not picked up during On-Site Check-In are not guaranteed to be available at a later time and are not mailed post-festival.

### **EVALUATION PROCESS AND RATINGS**

Three qualified evaluators, chosen for their education, expertise, and impartiality, evaluate each presentation using the following general criteria:

- Selection
- Communication
- Presentation and Technique
- Effectiveness

At the NFAF, an average of the scores from three evaluators determines the rating of each entry.

The following ratings are given to presentations at the national level of evaluation:

Up to 25 points	Fair
26 – 30 points	Good
31 – 35 points	Excellent
36 – 40 points	Superior
-2 points	Time Violation
-2 points	Rule Violation

The following awards are given at the national level of evaluation. Entries must have received a Superior on their Initial Presentation to be eligible for awards.

#### **Official Categories**

Award of Merit	One trophy per group/solo entry and one certificate per individual
Top 3	Entry name announced at Celebration Service
Top 10	Posted Online following the Festival

#### **Official Jr. Categories**

Award of Excellence	One trophy per group/solo entry and one certificate per individual
Top 3	Entry name announced at Celebration Service
Top 10	Posted Online following the Festival

#### **Exhibition Categories**

Honorable Mention	One trophy per group/solo entry and one certificate per individual
	Entry name announced at Celebration Service
	Posted Online following the Festival

At the NFAF, callbacks may be conducted in categories with a large number of entries. Callbacks are issued to a top percentage or number of the entries receiving a "Superior" rating. Callbacks serve to assist the evaluators in choosing the Assemblies of God National Award of Merit, Award of Excellence, and Honorable Mention recipients.

Presentations must receive a Superior rating to be considered for a Callback or any other award. However, receiving a Superior does not automatically qualify a student for a Callback or other award.

Neither evaluation sheets nor certificates are distributed for callback presentations.

The rating that NFAF participants receive during their initial presentation(s) is the rating reflected on the evaluation sheets and certificate(s) distributed at the NFAF and is the rating that serves as the permanent record for scholarship verification (in addition to any NFAF awards received).

All evaluation sheets and certificates must be picked up by noon Friday, August 7, 2015 at the on-site Certificate Booth and retained for future scholarship verification. No attempt is made after the NFAF to return materials not collected on site. The NFAF cannot print certificates post-Festival.

### **CODE OF CONDUCT**

NFAF maintains a high standard for its participants and attendees. Parents, leaders, students, and guests involved in this festival should be committed to the ministry and should represent Christ in their behavior.

Parents, leaders, students, and guests are expected to demonstrate integrity, respect, and support for all other churches, teams, evaluators, and participants. An overly competitive attitude, rudeness,



or unsportsmanlike conduct is not acceptable and is considered grounds for dismissal.

It is the responsibility of all NFAF participants and attendees to leave a positive impression at the facilities and on the people with whom we work. Therefore, any participant or attendee showing disrespect for people or property in the host city may be disqualified and dismissed from the NFAF.

### **DRESS CODE**

Appropriate dress is required for all entries—keeping category norms, intended audience, and ministry effectiveness in mind.

### **EQUIPMENT PROVIDED**

For a list of equipment provided and allowed audio formats at your district festival, contact your District Youth Director or District Fine Arts Coordinator.

For a list of equipment provided and approximate stage sizes at the NFAF, visit [www.faf.ag.org](http://www.faf.ag.org).

Wherever possible, the NFAF provides all listed equipment and listed stage sizes. However, where space or other limitations exist, the NFAF reserves the right to remove or limit the availability of provided equipment and adjust stage sizes.

For presentations requiring audio, only mp3 recordings are permitted at the NFAF. The NFAF only provides 3.5mm (1/8") audio plugs. Participants are responsible to bring suitable mp3 players with 3.5 mm (1/8") audio jacks. USB files and CDs are not accommodated.

### **ROOM CONFIGURATION**

Every effort is made to provide adequate space for all presentations. However, be prepared to adjust your presentation according to room and stage sizes.

### **SCHOLARSHIP INFORMATION**

Many AG universities, colleges, and Master's Commission programs offer scholarships to qualified district and NFAF participants. Each institution determines and administrates their own application process and award amounts. Visit [www.colleges.ag.org](http://www.colleges.ag.org) or contact the AG university or college of your choice for more information.

# GENERAL RULES

## **INFORMATION**

The General Rules section applies to all Fine Arts Festival participants.

For General Rule questions pertaining to your district festival, contact your District Youth Director or District Fine Arts Coordinator.

Read the category rules and evaluation criteria for each category in addition to the General Rules.

Category Rules govern the objective elements presentations must follow and are subject to rule violations if not followed.

Evaluation Criteria govern the subjective elements of a presentation and help define what the evaluators are looking for.

## **RULE AND TIME VIOLATIONS**

Rule and time violations in any category receive a two-point deduction per violation, per evaluator.

## **CONTENT**

All presentations must have a clear Christian message, possess obvious redemptive value, and be presented with ministry effectiveness in mind.

Music used in any entry must present a clear Christian message that contributes to effective ministry when viewed within the context of the overall presentation. Contemporary, traditional, and classical selections are accepted.

Some Districts strictly prohibit the use of secular music, please contact your district youth department for clarification on this rule

Selections or presentations that do not have a clear Christian message or lack an overall ministry-focused message will suffer loss of points in the Selection or Effectiveness criteria of the evaluation or receive a two-point rule violation deduction per evaluator.

The NFAF coordinators reserve the right to disqualify and/or remove from display any entry deemed illegal or inappropriate for this festival in any way.

## **ADDITIONAL CONTENT SELECTION GUIDELINES**

Music and content for all Fine Arts presentations should be carefully selected by asking the following questions:

1. Does the music, script, or content have a clear Christian message when viewed within the context of the overall/finished presentation?
2. Does the storyline, topic, and/or theme present true redemptive value or worth? The music or content should not be used gratuitously or for shock-value but should be used intentionally to tell a story and communicate a Christ-centered and redemptive message.
3. Does the presentation show an overall intentional, thoughtful, and purposeful arc toward effective ministry? When the presentation is viewed as a whole there should be an intentional continuous line of ministry purpose from beginning to end.

The following content is never allowed in any Fine Arts presentation and will result in disqualification:

1. Explicit songs, lyrics, text, scripts, or images.
2. Cursing.
3. Racial slurs and intentional/blatant racial insensitivity. Remember, you are ministering to a culturally and geographically diverse audience in Fine Arts.

## **TIME LIMITS**

All scheduled events have time limitations (see specific category rules to find out time limits). Each presentation room has an official timekeeper. If a presentation exceeds the time limit, a two-point deduction from each evaluator is assessed.

Time for setup begins when the name of the entry/participant is called as being “up” and the announcement is made that “your setup time begins now.”

Time for the presentation begins when a participant does or says anything to indicate the beginning of the presentation, including introductory remarks.

## **APPROVED LANGUAGES**

Bilingual entries are not permitted, except in Human Video Ensemble, Spanish (see page 48 for details).

Entries designated as American Sign Language categories must be presented entirely in American Sign Language. Entries designated as Spanish must be presented entirely in Spanish. Entries not otherwise designated, with the exception of Vocal Solo, Classical, Sr., must be presented entirely in English (see page 60 for details).

Background vocals must be in the same language as the presentation.

## **GROUP ENTRY PARTICIPANT GUIDELINES**

A group/ensemble entry is defined as a presentation given by two to 10 students. If a category is specified as a small group/ensemble, it consists of two to four eligible students (e.g., Drama Ensemble, Small). If a category is specified as a large group/ensemble, it consists of five to 10 eligible students (e.g., Human Video Ensemble, Large).

Choir is the only group entry that is allowed more than 10 participants; up to 75 members are allowed.

## **SUBSTITUTIONS**

Substitutions may be made between the district festival and the national festival as follows:

Small Groups (one to four participants) are allowed one substitution.

Large Groups (five to 10 participants) are allowed two substitutions.

Choir is allowed three substitutions.

Groups of one/two to 10 are allowed one substitution if the original group had two to four participants; two substitutions if the original group had five to 10 participants. The original group is understood to be the group members who participated at the district Festival. If a student registered for but did not participate in a group at the district festival, he/she is not counted in the original group.

Omission of participants is permitted as long as group membership does not fall below the required group minimum. The addition of participants other than substitutes is never allowed.

## **POST-REGISTRATION SUBSTITUTIONS**

If an original group member (the person who participated at the district festival) needs to be replaced after they have registered for the NFAF, follow these instructions:

1. If the substitute is already registered in another category, a new form is not necessary. Notify the national office of the change by e-mailing [faf@ag.org](mailto:faf@ag.org).
2. If the substitute is not registered in another category, submit a completed Orlando 2015 registration form (available at [www.faf.ag.org](http://www.faf.ag.org)). If the original group member is paid in full, the fee transfers to the substitute.

Substitution notification may be sent to the NFAF through July 25. Substitutions may also be made at On-Site Check-In on Monday, August 3.

## **ENTRY LIMIT GUIDELINES**

A participant or group of participants may not enter the same category of a division twice. There is no limit to the number of different categories in each division for which a participant may register.

There is no limit to the number of qualified entries from one church.

## LICENSE

NFAF attendees and/or participants, by their signature on the national registration form, grant permission to The General Council of the Assemblies of God and to national youth ministries to use the registrant's image(s) and to photograph, reproduce, edit, publish, and/or record any musical, dramatic, artistic, photographic, and/or written presentation at the NFAF without compensation to the registrant, author, or creator of the work for the purpose of promoting the NFAF and/or national youth ministries. The author or creator of any entry used retains copyright ownership.

## COPYRIGHTED MATERIAL

It is the responsibility of the students, parents, and youth leaders to be completely legal and ethical in their conduct regarding copyrighted music, scripts, or any other original published or unpublished works. All NFAF participants should follow these guidelines:

- Never use digital or printed copies of music or scripts to avoid purchasing original materials.
- Never use software, sound files, video clips, quotes, or any other copyrighted work for your presentation without obtaining the copyrights or the explicit written permission from the publisher or creator. Always give appropriate credit to the author or creator for all copyrighted materials used to create your Fine Arts Festival entries.
- Never use unpublished music or scripts without written permission from the author or creator of the work.
- Splicing should only be done after obtaining the proper license or permission of the copyright owner(s).

## APPROVED INSTRUMENT LISTS

Electronic versions of approved instruments are allowed (except where category rules state otherwise) as long as the participant provides the necessary amplifiers and cords, and time limits are not exceeded.

### Keyboards

(NFAF provides either a Piano or Keyboard for categories that require them; see individual category rules for specifications.)

Piano                      Keyboard                      Synthesizer

### Woodwinds

Flute family                      Oboe                      English Horn                      Clarinet family  
Saxophone family                      Bassoon

### Brass

Horn family                      Trumpet family                      Trombone family                      Baritone (T.C./B.C.)  
Euphonium                      Tuba

### Traditional Strings

Violin                      Viola                      Cello                      String Bass                      Harp

### Rhythm/Alternate Strings

(NFAF provides a direct box and an amplifier.)

Acoustic Guitar                      Bass Guitar                      Electric Guitar                      12-string Guitar

## Percussion, Traditional

Drums (and Cymbals)	Bongo	Cajon	Congas
Djembe	Guiro	Hand Bells	Maracas
Marimba	Orchestra Bells	Sandpaper Blocks	Shakers
Tambourine	Timbales	Timpani	Triangle
Vibraphone	Wood Blocks	Xylophone	

A basic drum set is provided for some categories. See individual category rules for specifications.

Kick Drum/Single Pedal	Snare	Two Rack Toms	Floor Tom
Crash Cymbal	Hi-Hat Cymbal	Ride Cymbal	

Additional percussion accessories are permitted (double bass pedal, extra cymbals, etc.) but must be provided by the participant; setup and tear down time limits apply.

## Folk

Accordion	Acoustic Guitar	Autoharp	Bagpipe
Banjo	Concertina	Dulcimer	Djembe
Fiddle	Harmonica	Lute	Lyre
Mandolin	Ocarina	Penny Whistle	Tin Whistle
Ukulele	Zither		

Other non-traditional instruments (not listed above) are also permitted if they are considered a folk instrument and not used in traditional western bands or orchestras. Folk percussion instruments are also allowed.

## Other

Harmonica (Christian Band, Instrumental Ensemble, Contemporary, or Worship Team.)

# ART DIVISION

## CATEGORIES

Registrants in the Art Division may submit entries in the following categories:

Graphic Design	Photography, Digital
Photography, Film	T-shirt Design
Visual Art, Three-Dimensional	Visual Art, Two-Dimensional, Alternative Media
Visual Art, Two-Dimensional, Painting and Drawing	

## INFORMATION

Read the General Information and General Rules on pages 11 - 21.

A sample fillable PDF credit line (information page) for all Art Division entries is available at [www.faf.ag.org/rules.cfm](http://www.faf.ag.org/rules.cfm).

## DISTRICT FESTIVAL DELIVERY INSTRUCTIONS

For rules and/or guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Art Division entries for your district festival, contact your District Youth Director or District Fine Arts Coordinator.

## NFAF DELIVERY INSTRUCTIONS

Art Division entries for the NFAF must be hand-delivered to the Art Gallery by the artist or an adult representing the artist following the completion of On-Site Check-In on Monday, August 3, 2015, between 9:00 a.m. and 6:00 p.m. Art entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes at 6:00 p.m. on August 3.

The utmost care is taken in the handling of Art Division entries. However, the creator of the work assumes full liability for damage due to the handling of the artwork before, during, and after the Festival. Artists desiring additional protection should personally insure their entries.

## NFAF INFORMATION

The artist/designer is not required to be present at the NFAF.

Artists/designers not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Art entries may be delivered and/or picked up at the NFAF by an adult representing a participant.

Art Division entries, evaluation sheets, and certificates must be picked up between 9:00 a.m. and noon on Friday, August 7, 2015. No attempt is made to return the art entries to participants after the NFAF.

## ART

### **Rules (apply to all Art Division categories)**

1. Art entries must be entirely the original work of one eligible student and not previously submitted in this festival.
2. An Art Division entry must have a typed credit line (information page) attached to the entry upon delivery. If the credit line is not present, is missing any information, or is handwritten upon delivery at the art gallery, the entry receives a 2-point rule violation per evaluator. The credit line must include the following Information
  - Participant
  - Category
  - Designation of medium (state the material used to create the piece; visual art entries only)
  - Explanation of medium (explain how the piece was created in technical terms by stating equipment used, process, etc.)
  - Church name
3. Only the credit line is required (according to rule #2). An essay or story explaining the message or the theme of the piece is not allowed.
4. If setup or assembly is required for the display of Art Division entries, it must be completed by the student.
5. The overall size (including mounting and mat) of any entry in the Art Division may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches (except for Visual Art, Three-Dimensional, see page 27).
6. Framing other than mat board, foam core, or stretched canvas is not allowed.

## GRAPHIC DESIGN

### **Rules**

1. In the Graphic Design category, the following mediums are accepted:

advertisement	billboard	brochure	bulletin
business card	flier	letterhead	logo
newsletter	poster	web page	
2. Graphic Design entries must be mounted flat on art board (foam core or mat board). Entries must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.
3. Entries in the Graphic Design category may take any of the following forms: finished piece, full-color drawing, or comprehensive full-color dummy or proof. Digital imagery and computer illustrations are appropriate for this category but must be high-resolution (at least 300 dpi at 100 percent of output size). Students should submit the best representation of their design.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival in subject and taste; appropriate level of difficulty.

Fresh concept – demonstrates a fresh approach.

### **COMMUNICATION**

Initial impression – immediate visual impact; meaning and message readily grasped.

Originality – displays an individualistic style; avoids overused ideas or concepts.

Range of appeal – relevant and appealing to multiple audiences.

Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

### **PRESENTATION AND TECHNIQUE**

Clarity – well defined in its intent.

Consistency – consistent use of medium.

Finished presentation – completeness; graphic design entries must be mounted flat on art board or matte board; and no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

Organization – apparent focal point; organization of compositional elements.

Proportion – appropriate use of space.

Technique – proper use of the medium.

Use of color/values – consistent and visually enhancing color and/or gradation.

Use of type – correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

### **EFFECTIVENESS**

Effectiveness – produces an overall effective visual impression or impact.

Preparation – an apparent effort of time and thought in preparation.

Understandable concept – the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

## **PHOTOGRAPHY**

### **Photography, Digital Rules**

1. Only digital cameras may be used for photographs entered in the Photography, Digital category.
2. The credit line page that must accompany the entry must indicate the camera, type of software, and any other form of technology used to produce the image under “Explanation of medium.”
3. Entries do not have to be overtly “religious” in subject or theme.
4. Computer-generated improvements are allowed in order to enhance the original photograph (cropping, color depth or hue, color contrast, etc.).
5. A montage of up to three photographs may be used to create one image. All photographs used to create the image must appear to the viewer as if they are a single image. All photographs used to create the image must be the original work of the student.
6. No collages are permitted in this category.
7. No typography is to be added to the finished image. Words or letters in the photograph must appear to the viewer as if they are a part of the image.

8. A Photography, Digital image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be “framed” with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

### **Photography, Film Rules**

1. Only a film camera may be used for photographs entered in the Photography, Film category.
2. Only one image is acceptable.
3. Entries do not have to be overtly “religious” in subject or theme.
4. Black-and-white or color photographs are accepted.
5. Neither manipulation of the original work nor touch-ups are permitted.
6. No typography is to be added to the finished image. Words or letters in the photograph must be a part of the original image.
7. A Photography, Film image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be “framed” with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival in subject and taste; overtly “religious” subject, symbols, or themes is not required; appropriate level of difficulty.

Fresh concept – demonstrates a fresh approach.

Style – keeps with genre (traditional or digital).

### **COMMUNICATION**

Initial impression – immediate visual impact; meaning and general intent readily grasped.

Originality – displays an individualistic style; avoids overused ideas or concepts.

Range of appeal – relevant and appealing to multiple audiences.

Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

### **PRESENTATION AND TECHNIQUE**

Consistency – consistent use of medium.

Elements of design – incorporation of shape, line, pattern, texture, space, framing, size, angle, and cropping.

Finished presentation – completeness; photograph must be mounted (no framing other than matte) with overall size no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

Flow – a natural flow of image(s) for viewer’s eye.

Lighting – effective use of light; develops mood and nuance.

Organization – apparent focal point; organization of compositional elements.

Proportion – appropriate use of space.

Technique – proper use of the medium.

Use of color/contrast – black and white reveals contrast; color is clear and appropriate for image.

## EFFECTIVENESS

Effectiveness – produces an overall effective visual impression or impact.

Preparation – an apparent effort of time and thought in preparation.

Understandable concept – the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

## T-SHIRT DESIGN

### Rules

1. T-Shirt Design entries may take any of the following forms: finished T-Shirt, full-color drawing, or comprehensive full-color computer dummy or proof. Students should submit the best representation of their designs.
2. Entries submitted in a finished-shirt format must be displayed over art board, T-Shirt board, or cardboard. Neither mannequin nor bust displays are permitted.
3. Entries submitted in full-color drawing format or as a computer-generated image must be mounted on art board (foam core or matte board) and may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches. The entry may be framed with cut matte board. Framing other than matte board is not allowed.

### Evaluation Criteria

#### SELECTION

Appropriate – appropriate for this festival in subject and taste; appropriate level of difficulty.

Fresh concept – demonstrates a fresh approach.

#### COMMUNICATION

Initial impression – immediate visual impact; meaning and message readily grasped.

Originality – displays an individualistic style; avoids overused ideas or concepts.

Range of appeal – relevant and appealing to multiple audiences.

Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

#### PRESENTATION AND TECHNIQUE

Clarity – well defined in its intent.

Consistency – consistent use of medium.

Finished presentation – completeness; design submitted in finished T-shirt format should be mounted on art or T-shirt board no larger than 32 by 32 inches. T-shirt design submitted in color proof format should be mounted on art board no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

Organization – apparent focal point; organization of compositional elements.

Proportion – appropriate use of space.

Technique – proper use of the medium.

Use of color/values – consistent and visually enhancing color and/or gradation.

Use of type – correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

## EFFECTIVENESS

Effectiveness – produces an overall effective visual impression or impact.

Preparation – an apparent effort of time and thought in preparation.

Understandable concept – the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

## VISUAL ART

### Visual Art, Three-Dimensional Rules

1. Visual Art, Three-Dimensional entries are defined as either sculpture that can be viewed from all sides or a work that simulates the effect of depth or the illusion of a third dimension.
2. In the Visual Art, Three-Dimensional category, the following mediums are accepted:  
mixed media                      sculpture
3. Entries do not have to be overtly “religious” in subject or theme.
4. Mounting is not required. The overall size may be no smaller than 6 inches by 6 inches by 6 inches and no larger than 32 inches by 32 inches by 32 inches.

### Visual Art, Two-Dimensional, Alternative Media Rules

1. In the Visual Art, Two-Dimensional, Alternative Media category, mediums accepted include, but are not limited to:  
collage                      montage                      mosaic                      comic strip  
mixed media                      stained glass                      found materials                      prints  
beads                      wires
2. Entries do not have to be overtly “religious” in subject or theme.
3. Visual Art, Two-Dimensional, Alternative Media entries must be mounted on foam core or matte board. The entry may be framed with cut matte board. Framing other than matte board is not allowed. Entries may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

### Visual Art, Two-Dimensional, Painting and Drawing Rules

1. In the Visual Art, Two-Dimensional, Painting and Drawing category, mediums accepted include, but are not limited to:  
acrylics                      watercolor                      oils                      tempera  
sketches (ink, pencils, chalk, charcoal, pastels)
2. Entries do not have to be overtly “religious” in subject or theme.
3. Visual Art, Two-Dimensional, Painting and Drawing entries must be mounted on foam core or matte board. Paintings on stretched canvas are considered mounted already. The entry may be framed with cut matte board. Framing other than matte board is not allowed. Entries may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

### Evaluation Criteria

#### SELECTION

Appropriate – appropriate for this festival in subject and taste; overtly “religious” subject, symbols, or theme are not required; appropriate level of difficulty.

Fresh concept – demonstrates a fresh approach.

### **COMMUNICATION**

Initial impression – immediate visual impact; meaning and general intent readily grasped.

Originality – displays individualistic style; avoids overused ideas or concepts.

Range of appeal – relevant and appealing to multiple audiences.

Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

### **PRESENTATION AND TECHNIQUE**

Consistency – consistent use of medium.

Finished presentation – completeness; 2D entries must be mounted (with no framing other than matte); overall size, including mounting, can be no smaller than 8 by 10 inches and no larger than 32 by 32 inches; 3D entries may be no larger than 32 x 32 x 32 inches.

Flow – a natural flow of image(s) for the viewer's eye.

Neatness – clean appearance; free of smudges.

Organization – apparent focal point; organization of compositional elements.

Proportion – appropriate use of space.

Technique – proper use of the medium.

Use of color/values – consistent and visually enhancing color and/or gradation.

### **EFFECTIVENESS**

Effectiveness – produces an overall effective visual impression or impact.

Preparation – an apparent effort of time and thought in preparation.

Understandable concept – the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

# COMMUNICATION DIVISION

## **CATEGORIES**

Registrants in the Communication Division may submit entries in the following categories:

American Sign Language Group

Children's Lesson Group

Puppetry Group

Short Film

Short Sermon, Sr.

Spoken Word

American Sign Language Solo

Children's Lesson Solo

Puppetry Solo

Short Sermon, Jr.

Short Sermon, Spanish

## **INFORMATION**

Read the General Information and General Rules on pages 11 - 21.

# AMERICAN SIGN LANGUAGE

## Rules

1. American Sign Language Solo/Group is an interpretation of a pre-recorded song using American Sign Language (ASL) to encourage a cross-cultural experience, explore the correlation between ASL and English, and to prepare the participant for Deaf Ministry.
2. The interpreted song must be a musical track that includes lyrics.
3. ASL Group entries may consist of two to 10 eligible students.
4. ASL Solo entries have a time limit of five minutes. ASL Group entries have a time limit of seven minutes. Both have 90 seconds for setup and 90 seconds for tear down.
5. The English-to-ASL interpretation must be an original interpretation by the student and not a copy of another's work or sign choices.
6. Presenters must use ASL linguistic features in the interpretation. This may include, but is not limited to, ASL sentence structure, sign choices that reflect meaning, appropriate body shifts, and appropriate use of space. The interpretation may not be simply in English word order.
7. If the presenter(s) is deaf, he/she may use a cue (not a sign) or have someone mouth the words in order to stay in sync with the music. This person is not considered part of the entry, but evaluators must be informed of their presence and how they are cueing the participant(s).
8. The presenter(s) must maintain a professional appearance. Attire and accessories must not create visual distractions. Costumes and costume make-up are not allowed.
9. Mouthing lyrics/lip syncing is not used in American Sign Language. Only linguistically appropriate facial grammar should be present. This may include, but is not limited to, puffed cheeks, pursed lips, and raised eyebrows. These should be used as is fitting within the language itself.
10. No live music is allowed.

## Evaluation Criteria

### SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Christian message – presents a Christian perspective and message with ministry effectiveness in mind.

### COMMUNICATION

ASL structure – ASL grammatical structure (not English word order).

Clarity and hand-positioning – hands should be clearly within signing space; finger spelling should be clear and accurate.

Clarity of signs – signs easily understood individually.

Conceptual accuracy – appropriate choice of signs for overall meaning; message is easily understood.

Facial expression – demonstrates appropriate emotion for the conceptual sign; eye contact.

Interpretation of meaning – shows a visual picture instead of signing only word order.

Originality – use of inventive and creative ideas; demonstrates a fresh approach.

## PRESENTATION AND TECHNIQUE

Creative elements – thoughtful and creative application of signs.

Directionality – proper direction of signs for whom the message is intended.

Energy – demonstrates the emotion of song with appropriate energy.

Presenter appearance – professional attire; shoes; solid color shirt that contrasts with skin tone; hair pulled back, if necessary; absence of visual noise such as rings, watches, necklaces, etc.

Sign placement – setting up the space appropriately.

Spacing – use of space; signs are large enough to be seen by entire audience.

Stage presence – command of stage; control, confidence, and comfort.

Synchronization – uniform precision of signers during synchronized parts of the song.

Use of classifiers – hand shapes that represent a person or object.

## EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – overall effectiveness and visual impact.

Memorization – strong knowledge of lyrics and signing of the selection.

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of song selection, communication, presentation and technique, and effectiveness in attaining a response.

# CHILDREN'S LESSON

## Rules

1. Children's Lesson Group/Solo is the art of communicating a biblical message presented verbally and visually in a lesson geared toward children ages 5-12.
2. A Children's Lesson Group may consist of two to 10 eligible students.
3. In a Children's Lesson Group, at least one person must be in direct verbal communication with the audience.
4. Children's Lesson Group/Solo entries have a time limit of five minutes. There are 90 seconds for setup and 90 seconds for tear down.
5. Participants may use various means of communication (object lesson, illusion, ventriloquism, etc.). Flammable illustrations are not permitted. Liquid illustrations are permitted but all liquid must remain within the presentation area and must not cause damage to any person or property. Items such as candy and prizes may not be thrown into the audience.
6. Entries must be original, not a memorization of someone else's sermon or lesson.
7. Presentations must be in harmony with the Statement of Fundamental Truths of the Assemblies of God. A copy of the Statement of Fundamental Truths is available Online at [www.ag.org](http://www.ag.org) under the "Beliefs" tab.
8. The lesson must be memorized.
9. A central Scripture or Bible story must be used.
10. Props are permissible as long as the 90-second setup and tear down times are not exceeded.
11. Costumes are permitted.



12. A puppet stage is provided for Children's Lesson Group/Solo. Participants may not bring their own puppet stage.

13. Children's Lesson entries may not solicit volunteers from the audience.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty; appropriate for intended audience.

Christian message – presents a clear Christian message with age-appropriate ministry effectiveness in mind.

Originality – use of inventive and creative ideas; demonstrates a fresh approach.

#### **COMMUNICATION**

Choreography – strong knowledge of lyrics and actions of the piece.

Expression/body language – enhancement of delivery by use of nonverbal communication (i.e. facial expressions, hand and arm gestures).

Focus – puppets maintain good eye contact with both the audience and other characters in the performance.

Performance – scene additions, props, signs and lighting should enhance rather than detract from performance and message.

Physical energy – engaging, consistent presence for target audience throughout the presentation.

Posture – effective stance appropriate for public speaking, stage presence, and proper breath support.

Stage presence – command of stage; control, confidence, and comfort.

Timing – the ability to move from point to point smoothly, and with a sense of pacing; effective use of allotted time spent on opening, main points, and conclusion.

Vocal clarity – appropriate use of volume and proper pronunciation.

#### **PRESENTATION AND TECHNIQUE**

Delivery and timing – demonstrates understanding of the pace of the scene in order to generate a response; body movements should relate to the rhythm of the music.

Elicits response – demonstrates purpose of sermon with a question for a response in conclusion.

Entrances and exits – use of the “stairs” using three or four bounce steps; Use of the full depth of the stage.

Grouping and group dynamic – purposeful use of each puppet and effective relationships.

Height and positioning – puppets should be at “belly-button” height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization – puppets mouths should move in sync with the words as they are spoken or sung; the puppet's jaw should open one time per syllable.

Mouth action – dropping of the jaw, not the whole head.

Opening/conclusion – attaining and maintaining the attention of the target audience.

Performance – character, puppetry, or scene additions, as well as props and/or signs, should enhance not detract from performance and message.

Posture – puppets should be straight and have good posture; puppet

Rod arm/human arm technique – appropriate rod arm/human arm movement.

Staging and blocking – Puppets should be appropriately placed with plenty of room; the best use of the stage space.

Structure of content – effective organization of thoughts communicated for understanding, believability, and remembrance.

Transitions – statements that bridge the main points of the sermon.

Use of Scripture – incorporates Scriptural text and quotations.

Use of illustrations – incorporates vivid image, characters, examples, testimony, and object lessons as reinforcements to sermon topic.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation – an apparent effort of time and thought in preparation.

Relevance – appropriate and relevant application.

Understandable concept – the sermon selection, communication, presentation and technique, and effectiveness in attaining a response.

## **PUPPETRY**

### **Information**

Black lights (if used) must be brought by participants, as well as any necessary extension cords. Each entry must provide individuals to turn room lights off and on.

NFAF Puppet Stage dimensions are listed on the Provided Equipment List posted on [www.faf.ag.org](http://www.faf.ag.org). The puppet stage dimensions may not be adjusted. Contact your district coordinators for stage dimensions provided at your district festival.

### **Rules**

1. Puppetry Group/Solo is the art of presenting a puppet ministry for the purpose of communicating a biblical message in a presentation geared toward children ages 5-12.
2. An entry in Puppetry Group may consist of two to 10 eligible students.
3. A time limit of five minutes is allowed for puppetry entries. There are 90 seconds for setup and 90 seconds for tear down.
4. A puppetry entry is not required to be original, but originality is encouraged.
5. Participants are not permitted to bring their own puppet stage and are not permitted to alter the dimensions of the stage in any way.
6. No interaction between live presenters and puppets is permitted.
7. The placement of props and signs in and around the puppet stage is permitted as long as the 90-second setup and tear down times are not exceeded. All other aspects of the entry must take place within the boundaries of the stage. Students may not throw items (candy, prizes, etc.) into the audience area.
8. Neither flammable nor liquid props or elements are permitted in puppetry entries.
9. The entire presentation must consist of only hand-manipulated puppets; full-body costumes (such as human mascots/characters) are not permitted in puppetry entries.
10. Ventriloquism is not allowed in puppetry categories.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty; appropriate for intended audience.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – use of inventive and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Character development – full realization of who the character(s) becomes throughout the production.

Choreography – smooth, crisp, and varied.

Content/message – the intended message of the piece clearly portrayed throughout the performance; a clear message that is easily followed.

Focus – puppets maintain good eye contact with both the audience and other characters in the performance.

Objective – presents a central truth easily grasped by the audience.

Performance – scene additions, props, signs, and lighting should enhance rather than detract from performance and message.

Physical energy – engaging, consistent presence throughout the performance.

Vocal clarity – appropriate use of volume and proper pronunciation.

### **PRESENTATION AND TECHNIQUE**

Delivery and timing – demonstrates understanding of the pace of scene in order to generate a response; body movements should relate to the rhythm of the music.

Entrances and exits – use of the “stairs” using three or four bounce steps; use of the full depth of the stage.

Grouping and group dynamic – purposeful use of each puppet and effective relationships.

Height and positioning – puppets should be at “belly-button” height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization – puppets mouths should move in sync with the words as they are spoken or sung; the puppet’s jaw should open one time per syllable.

Mouth action – dropping of the jaw, not the whole head.

Posture – puppets should be straight and have good posture; puppets should not sink out of sight, lean on the stage, etc.

Rod arm/human arm technique – appropriate rod arm/human arm movement.

Staging and blocking – Puppets should be appropriately placed with plenty of room; the best use of the stage space.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation – an apparent effort of time and thought in preparation.

Relevance to audience – appropriate and effective for the entire audience.

Understandable concept – the combination of script selection, communication, presentation and technique, and effectiveness in attaining a response.

## **SHORT FILM**

### **District Festival Delivery Instructions**

For District Festival rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Short Film entries, contact your district youth director or district Fine Arts coordinator.

### **NFAF Delivery Instructions**

Short Film entries must upload entries to [uploads.faf.ag.org](http://uploads.faf.ag.org). The NFAF does not accept any other form of submission. Short Film entries registered for, but still not received by the NFAF at the close of Online registration on June 5, 2015 are considered canceled and no attempt is made by the NFAF to obtain the entries.

### **NFAF Information**

The Short Film participant is not required to be present at the NFAF.

Short Film participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Short Film evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site before noon on Friday, August 7, 2015.

Short Film entries are evaluated prior to the NFAF.

Short Film entries are on display at the NFAF.

Results of the evaluations are released at the NFAF.

### **Rules**

1. The creation of a Short Film is the art and process of producing a film containing a combination of visual images and sounds to communicate effectively a mood, emotion, and/or message by one to 10 eligible students.
2. In the Short Film category, the following genres are accepted:

animation	comedy	documentary	drama
experimental	fiction/live action	music video	
3. Entries in Short Film have a time limit of five minutes.
4. The creator(s)/producer(s) of the film must meet the NFAF age or grade requirements and must register as participants. Adults may not serve as the primary director(s) or editor(s) of the film being submitted by the participant(s). However, those appearing in the film or supporting the production (actors, grips, lighting, boom operator, etc.) do not need to meet age requirements nor register as participants.
5. Copyright policy: national youth ministries and The General Council of the Assemblies of God are not responsible for assuring that all material included in students’ film productions is in compliance with existing copyright laws. It is the responsibility of the students, parents, and youth leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the NFAF. Students must obtain either the copyrights or explicit written permission for use of all software, graphics, parodies, recorded music, and/or sound files included. See page 20 for an additional list of guidelines.
6. Credits must be included and count toward the overall time limit of five minutes.

7. Any script or story line must be the original work of the participant(s) and not previously submitted in this festival.

### **Evaluation Criteria**

#### **SELECTION**

- Appropriate – appropriate for this festival; appropriate level of difficulty.  
Christian message – should present a clear Christian message; overtly “religious” subjects, symbols, or themes are not required.  
Script development – fresh and creative script; not tired or cliché.

#### **COMMUNICATION**

- Body communication – actors effectively and believably communicate with body language and facial expression.  
Directing – choice of camera shots, angles, and movement that help communicate mood and emotion.  
Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.  
Music – contributes to mood and helps communicate the message.  
Originality – use of original and creative ideas; demonstrates a fresh approach.  
Verbal communication – dialogue/narrative flows naturally and communicates effectively while moving the story and message forward.

#### **PRESENTATION AND TECHNIQUE**

- Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).  
Audio mix – balanced and clearly understood audio; voices and voice-overs can be clearly heard and understood above the music.  
Balanced lighting – consistent lighting with appropriate balance between foreground and background.  
Color balance – appropriate color/temperature light is used for the specific situation.  
Color correction – shots in the same scene are similar in color balance, contrast, and appearance.  
Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.  
F/X and Foley – natural and appropriate use of audio and visual effects.  
Hook – opening sequence immediately grabs the attention of the audience.  
Lighting – effective use of light; develops mood and nuance.  
Open/close – title and credits are appropriate for the production.  
Proper framing – camera shots have proper headroom and nose room.  
Setting and set – setting and location for the story being told is appropriate and the set is believable. The set should carry both dimension and depth.  
Storytelling – shots and the sequence of editing are selected for effective storytelling.  
The line of action – shots do not cross the line of action.  
Transparent editing – edits are unnoticeable and do not detract from the story.  
Wardrobe – wardrobe selections are appropriate for the roles played by the actors as well as scene setting.

#### **EFFECTIVENESS**

- Acting effectiveness – the performance of the actors is effective overall (i.e., were they believable?).  
Climax – believable plot reaches a climax that resolves the conflict.  
Conflict – conflict clearly established.  
Introduction – time, setting, and main characters are quickly revealed.  
Message effectiveness – evokes a powerful viewer response appropriate to the film's message.  
Plot development – develops toward a climax.  
Production effectiveness – an overall cohesiveness of story, casting, production technique, style, and genre.  
Resolve – the story ties up loose ends. If the audience is left hanging, it is intended. A hanging end should not be the result of poor scripting.

## **SHORT SERMON**

### **Information**

- Short Sermon, Jr. is open to students enrolled in grades 6 - 8 during the 2014-2015 school year (or at least age 12 per participant requirements page 12).  
Short Sermon, Sr. is open to students enrolled in grades 9 - 12 during the 2014-2015 school year.  
Short Sermon, Spanish is not divided into Jr. /Sr. categories.

### **Rules**

1. An entry in Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by one eligible student.
2. Scripture reference must be cited with all scripture quotations or readings.
3. Short Sermon entries have a time limit of five minutes.
4. Presentations must be in harmony with the Statement of Fundamental Truths of the Assemblies of God. A copy of the Statement of Fundamental Truths is available Online at [www.ag.org](http://www.ag.org) under the “Beliefs” tab.
5. Entries must be original material, not just a memorization of someone else's sermon. Participants are permitted to use illustrations, personal testimonies, statistics, stories, etc. Sources must be cited.
6. Participants are allowed to use notes. The sermon does not need to be memorized.
7. Participants may only use a Bible, notes, a podium, and hand-held visual aids. The festival provides only the podium.
8. All aspects of the sermon must take place within the boundaries of the stage.
9. The wearing of costumes is not permitted.
10. The use of audio or audiovisual devices is not permitted. Neither flammable nor liquid visual aids are permitted.
11. Presentations must be given with due reverence for God and His people and must not be a cynical or satirical portrayal of any form of the ministry.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Christian message – presents a solid biblical perspective with ministry effectiveness in mind.

### **COMMUNICATION**

Expression/body language – use of nonverbal communication (i.e. facial expressions, hand and arm gestures) that enhance the delivery of the sermon.

Originality – use of original and creative ideas; demonstrates a fresh approach.

Posture – effective stance appropriate for public speaking, stage presence, and proper breath support.

Stage presence – command of stage; control, confidence, and comfort.

Timing – the ability to move from point to point smoothly, and with a sense of pacing; effective use of allotted time spent on opening, main points, and conclusion.

Vocal clarity – appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection.

### **PRESENTATION AND TECHNIQUE**

Elicits response – demonstrates purpose of sermon with a question for a response in conclusion.

Opening/conclusion – use of quote, question, illustrations, or story is used to capture the audience's interest in topic of sermon; the conclusion recaps the main points and calls for a final response.

Structure of content – effective, logical organization of thoughts communicated for understanding, believability, and remembrance.

Transitions – statements that bridge the main points of the sermon.

Use of illustrations – incorporates vivid image, examples, testimony, statistics, or quotations as reinforcements to sermon topic with proper recognition of sources.

Use of Scripture – Scriptural text/quotations foundational to overall presentation; reference(s) cited.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation – an apparent effort of time and thought in preparation.

Relevance – appropriate and relevant application.

Understandable concept – the sermon selection, communication, presentation and technique, and effectiveness in attaining a response.

## **SPOKEN WORD**

### **Rules**

1. An entry in Spoken Word is for the art and ministry of communicating poetry that is specifically composed for performance before an audience.
2. Spoken Word entries must be entirely the original work of one eligible student.
3. There is a time limit of three minutes for all Spoken Word entries. Time begins when the participant does or says anything to indicate the beginning of the presentation.
4. The entire presentation must be memorized.

5. The use of additional media is not permitted.

6. Neither live nor recorded music nor singing by the student is permitted.

7. Neither costumes nor props are permitted.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival in subject and taste.

Originality – unique use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Development – full development of ideas and expressions throughout the piece.

Diction – choice and arrangement of words.

Flow of thought – connectivity and progression of ideas.

Fresh imagery/word play – figures of speech, sound devices, and linguistic effects achieved through various patterns and variations in diction.

Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.

Sound devices – assonance, alliteration, consonance, rhyme, repetition, etc.

Writing style – command of lyrical, narrative, or dramatic conventions.

### **PRESENTATION AND TECHNIQUE**

Clarity/style – demonstrates a distinctive mode of expression.

Energy – appropriate physical, emotional, and audible connectivity to the subject and theme of the piece.

Movement – if used, movement is intentional and enhances content.

Posture/facial expression – use of nonverbal communication to enhance the impact and performance of the piece.

Rhythm/musicality – audible experience of the written work including sound devices, rhythm, and the way sound compliments the meaning and intent of the piece.

Stage presence – command of stage; control, confidence, and comfort.

Timing/delivery – demonstrates an understanding/execution of pacing, movement, and tone.

Voice – unique presence of the creator of the piece; not necessarily the speaker in the piece but a recognizable presence of a distinctive author behind and inside everything in the work.

### **EFFECTIVENESS**

Evident connection – overall impact of the piece combining writing, communication and performance.

Evident message – understandable concept; evident impact.

Preparation – apparent effort of thought and time in all elements of presentation.

# DANCE DIVISION

## CATEGORIES

Registrants in the Dance Division may submit entries in the following categories:

Step Troupe  
Urban Troupe  
Worship Dance Troupe

Urban Solo  
Worship Dance Solo

## INFORMATION

Read the General Information and General Rules on pages 11 - 21.

Entries in the Dance Division must be presented in the accepted genres defined as follows:

**Ballet** (Worship Dance): A classical form of dance characterized by formally precise steps and poses. A basic vocabulary of recognized ballet technique is used as criteria for the evaluation of entries in the ballet genre.

**Contemporary** (Worship Dance): An expressive style of dance that combines elements of several dance genres including modern, jazz, lyrical, and classical ballet. Contemporary dance may be performed to many different styles of music.

**Step:** A contemporary form of dance characterized by the incorporation of percussive sounds and movements.

**Urban:** Also known as “street dance;” incorporating the various rhythms, techniques, and skills of hip-hop.

## DANCE

### **Rules (apply to all Dance Division categories)**

1. A Dance Division entry is for the art and ministry of communicating a story or message and expressively and worshipfully interpreting music using recognized dance technique.
2. Troupe entries may consist of two to 10 eligible students.
3. There is a time limit of five minutes for all Dance entries.
4. The musical track that accompanies a Dance entry may or may not contain lyrics. Spoken words may be present in Step and Urban entries but must not be predominant. Mouthing lyrics/lip syncing is not permitted.
5. Live accompaniment is not permitted.
6. Modest attire must be worn. Clothing must be appropriate for effective interpretation, intended audience and a worshipful atmosphere. Low-cut tops, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through skirts without leggings are never acceptable.
7. Dancers may choose to wear or not to wear shoes. Ballet slippers, paws, or jazz shoes are acceptable.
8. Fine Arts Festival holds a high standard and does not permit suggestive movements, music, or attire. Any movement, music, or attire that is deemed inappropriate may receive either Selection or Effectiveness point deductions or rule violations.
9. The use of percussion instruments is not permitted.
10. The use of streamers, ribbon, banners, or flags is permitted but must not become the focal point of the presentation at the expense of recognized and legitimate dance technique.
11. The use of a director during the presentation is not permitted.
12. Dance entries are evaluated based on the criteria for the category entered. Dances must demonstrate specific skills, movements and elements of the chosen style.
13. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. See page 20 “Copyrighted Materials.”

### **Step and Urban Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate attire for genre with ministry effectiveness in mind.

Creativity – use of style or combination of original hip hop movement.

Style – movement complements the music.

#### **COMMUNICATION**

Choreography – use of levels, group work, variety of movements to support dance style.

Expression – use of both facial expression and body language

Staging – use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions.

## **PRESENTATION AND TECHNIQUE**

Body control and strength – demonstrates proper support from core to deliver intentional movement; energy evident in all movements throughout presentation; energy levels should parallel energy of music.

Body placement – isolations and fluidity, angles in tutting.

Difficulty- incorporation of challenging movements/and or skills (jumps, freezes/stalls, partner works, and floor work), footwork, and variety of styles.

Execution of technical skill – proper execution of hip hop technical elements (freezes/stalls, tutting, tricks).

Group execution/uniformity – use of all dancers throughout entirety of troupe routine.

Musicality – execution of hip hop movements using rhythmic variations; accents beats and sounds in music through movement.

Synchronization – precision of arm and body placement; group timing with the music.

## **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Overall effect – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

Preparation – an apparent effort of thought and time in preparing the selection; memorization.

Stage presence and projection – ability to connect with audience during performance (includes: genuine expression, emotion, and energy).

## ***Worship Dance Evaluation Criteria***

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty; appropriate attire for genre with ministry effectiveness in mind.

Originality – use of original and creative movement to create artistic effect.

Style – compliments the music; keeps with genre.

### **COMMUNICATION**

Choreography – use of levels, group work, and variety of movements to support dance style.

Expression – use of both facial expression and body language.

Staging – use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions.

### **PRESENTATION AND TECHNIQUE**

Alignment – proper lines according to arms and feet positions, legs, and body composition.

Artistry – connection and interpretation of song.

Difficulty – incorporation of challenging movements/and or skills (leaps, turns, kicks, extensions, and floor work).

Execution of technical skill – proper execution of technical elements and movements (turns, leaps, jumps, kicks, extensions, and floor work); includes basic fundamentals (posture, turnout, initiation of movement, and control).

Group execution – uniformity (use of all dancers throughout entirety of troupe routine).

Musicality – execution of movements throughout the routine, complementing the beats and rhythm of the music.

Synchronization – precision of arm and body placement; group timing with the music.

## **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Overall effect – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

Preparation – an apparent effort of thought and time in preparing the selection; memorization.

Stage presence and projection – ability to connect with audience during performance (includes: genuine expression, emotion, and energy).

# DRAMA DIVISION

## CATEGORIES

Registrants in the Drama Division may submit entries in the following categories:

Drama Ensemble, Large	Drama Ensemble, Small
Drama Solo	Dramatized Quoting
Human Video Ensemble, Large	Human Video Ensemble, Small
Human Video Ensemble, Spanish	Human Video Solo

## INFORMATION

Read the General Information and General Rules on pages 11 - 21.

## DRAMA

### *Information*

Entries in Drama categories must be presented in the accepted genres defined as follows:

**Play:** A selection where all focus is strictly on-stage or off-stage (not both) and presented as if the audience is not present.

**Combination:** A selection where a combination of both on- and off-stage focus is used at appropriate places within the presentation.

**Presentational:** A selection where all focus is off-stage and interaction with the audience is acceptable.

### *Rules*

1. A Drama Ensemble/Solo presentation is the art of telling a culturally relevant story through verbal communication and action.
2. Drama Ensemble, Small entries may consist of two to four eligible students. Drama Ensemble, Large entries may consist of five to 10 eligible students.
3. A time limit of five minutes is allowed for drama entries. There are 90 seconds for setup and 90 seconds for tear down.
4. Drama entries do not have to be original but originality is encouraged.
5. The entire presentation must be memorized.
6. No recorded or electronic sound effects are allowed. Neither sound tracks nor live background music is allowed.
7. All aspects of the drama must take place within the boundaries of the stage.
8. Chairs may be used as props. However, standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.
9. Small, hand-held props are allowed in Drama entries. Neither flammable nor liquid props are permitted.
10. Costumes are permitted in Drama entries.
11. Neither masks nor costume makeup is allowed.

### *Evaluation Criteria*

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – use of inventive and creative ideas; demonstrates a fresh approach.

#### **COMMUNICATION**

Character development – a full realization of who the character(s) become(s) throughout the presentation.

Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.

Posture – use of whole body to enhance character.

Stage presence – command of stage; control, confidence, and comfort.

Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.

## **PRESENTATION AND TECHNIQUE**

Action – natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation.

Actor's focus – to whom or where is the actor speaking? Ability to remain “in character;” if multiple characters are being played by a single actor, transitions should be clear, distinctive, and creative.

Blocking – proper staging; movement with purpose; staging that best allows full view of actor's face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

Characterization – believable representation of human motives, thoughts, actions, and emotions.

Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone of the line.

Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines.

## **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – a conclusive voice stating the overall message.

Memorization – strong knowledge of the lines and action of the piece.

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of script selection, communication, presentation and technique, and effectiveness in attaining a response.

# **DRAMATIZED QUOTING**

## **Rules**

1. Dramatized Quoting is the art of telling a story through verbal communication and action by the direct quote of a scripture portion of the Bible by one eligible student.
2. A time limit of five minutes is allowed for Dramatized Quoting entries. There are 90 seconds for setup and 90 seconds for tear down.
3. The scripture portion used must be memorized, presented from consecutive verses, and quoted word perfect. The version used is the choice of the student.
4. Four typed copies of the selected scripture portion must be presented to the evaluators at the assigned presentation time. Typed scripture pages must be in black Arial or Times New Roman 12 point font, double-spaced, and include complete version, book, chapter, and verse references.
5. Participants must introduce their presentations by stating the version, book, chapter, and verses used. Introductory remarks count toward the overall time limit.
6. All aspects of the drama must take place within the boundaries of the stage.
7. Chairs may be used as props. However standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants may not bring their own chairs to the NFAF.

8. Hand-held props are allowed. Neither flammable nor liquid props are permitted.

9. Costumes are permitted.

10. Neither masks nor costume make up is allowed.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – the selected portion should provide adequate opportunity for the actor to explore and effectively interpret the words and actions of multiple characters in a range of settings. Appropriate for this festival; appropriate level of difficulty. Scripture portion used is substantial enough for full setting, character, and story development.

Originality – use of inventive and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Character development – a full realization of who the character(s) become(s) throughout the presentation.

Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.

Memorization – word perfect recitation of the selected scripture portion.

Posture – use of whole body to enhance character.

Stage presence – command of stage; control, confidence, and comfort.

Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.

## **PRESENTATION AND TECHNIQUE**

Action – natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation.

Actor's focus – to whom or where is the actor speaking? Ability to remain “in character;” when multiple characters are being played, transitions should be clear, distinctive, and creative.

Blocking – proper staging; movement with purpose; staging that best allows full view of actor's face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

Characterization – believable representation of human motives, thoughts, actions, and emotions.

Delivery – strong delivery of scripture using proper pronunciation of words to help develop an effective mood and tone.

Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines.

## **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – a conclusive voice stating the overall message.

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of scripture, communication, presentation and technique, and effectiveness in attaining a response.



# HUMAN VIDEO

## **Rules (for Human Video Ensemble and Solo)**

1. A Human Video Ensemble/Solo presentation is the art of telling a story easily understood by the audience through a non-verbal drama presentation that accompanies a musical track.
2. Human Video Ensemble, Small entries may consist of two to four eligible students. Human Video Ensemble, Large entries may consist of five to 10 eligible students.
3. The musical track that accompanies Human Video entries must include song lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. The Human Video technique of “lip sync” is foundational to the genre and must be woven throughout the presentation.
5. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. See page 20 “Copyrighted Materials.”
6. Live accompaniment is not permitted in Human Video presentations.
7. No live vocal communication of any form from the actor(s) is permitted.
8. A time limit of five minutes is allowed for Human Video, Solo entries. There are 90 seconds for setup and 90 seconds for tear down.
9. A time limit of seven minutes is allowed for Human Video, Ensemble entries. There are 90 seconds for setup and 90 seconds for tear down.
10. All aspects of the human video must take place within the boundaries of the stage.
11. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video technique but must fit believably within the story line or be vital to character or story development.
12. No student may have more than one other person on his/her shoulders.
13. Chairs are the only allowed prop. Standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.
14. Costumes are not permitted in Human Video entries.
15. T-shirts in various colors are not considered costumes unless they are added, removed or manipulated so as to portray a new place or character.
16. Neither masks nor costume makeup is allowed.

## **Rules for Human Video Ensemble, Spanish**

1. A Human Video Ensemble, Spanish presentation is the art of telling a story through a non-verbal drama presentation that accompanies a musical track with primarily Spanish lyrics for outreach purposes.
2. Human Video Ensemble, Spanish entries may consist of two to 10 eligible students.
3. The musical track that accompanies Human Video entries must include lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. English lyrics and voice-overs may be present, but may not be the predominant language.

5. Selection of music and story line should be appropriate for intended audience (Hispanic culture, unchurched).
6. The Human Video technique of “lip sync” is foundational to the genre and must be woven throughout the presentation.
7. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. See page 20 “Copyrighted Materials.”
8. Live accompaniment is not permitted in Human Video presentations.
9. No live vocal communication of any form from the actors is permitted.
10. A time limit of seven minutes is allowed for Human Video Ensemble, Spanish entries. There are 90 seconds for setup and 90 seconds for tear down.
11. All aspects of the human video must take place within the boundaries of the stage.
12. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the story line or be vital to character or story development.
13. No student may have more than one other person on his/her shoulders.
14. Chairs are the only allowed prop. Standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.
15. T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated so as to portray a new place or character.
16. Neither masks nor costume makeup is allowed.

## **Evaluation Criteria**

### **SELECTION**

- Appropriate – appropriate for this festival: appropriate level of difficulty.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Composition quality – quality and unaltered sound; splicing should flow easily with a clear connection between selections.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

- Body language – appropriate gestures and body movement for individual character(s).
- Character development – a full realization of who the character(s) become(s) throughout the presentation.
- Facial expression – facial expressions convey the character’s disposition/mood and include lip sync of song’s lyrics.
- Physical energy – demonstrates the emotion with exaggerated energy of character(s).
- Stage presence – command of stage; control, confidence, and comfort.

### **PRESENTATION AND TECHNIQUE**

- Action – natural movement of the actor(s) that is both original and creative to enhance the idea of the presentation.
- Actor’s focus – to whom or where is the actor speaking? Ability to remain “in character;” if multiple

characters are being played by a single actor, transitions should be clear, distinctive, and creative.  
Blocking – proper staging; movement with purpose; staging that best allows full view of actor’s face and body.  
Characterization – believable representation of characters’ motives, thoughts, actions, and emotions.  
Development – complete, understandable, and believable development of the story line and characters.  
Mounts – mounts, object-building, gymnastic, or cheer-type elements fit believably within the story line or character development.  
Presentation of story line – well-developed and recognizable story line; actor(s) successfully convey intended purpose of character(s) throughout presentation (with facial expression, motion, body language, and action).  
Timing/delivery – understanding and excellent execution of the pace of the scene(s).  
Uniformity – uniform body movements; uniform lip sync between multiple characters (ensemble).

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Interpretation – actual conveyance of the message of the song through the overall presentation.  
Memorization – strong and evident knowledge of the lyrics.  
Preparation – an apparent effort of thought and time in preparation.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

# **EXHIBITION DIVISION**

## **CATEGORIES**

Registrants in the Exhibition Division may submit entries in the following category:

Instrumental Ensemble, Folk  
Mini Saga  
Promo Video  
Vocal, Classical, Sr.

Instrumental Solo, Folk  
Musical Theater  
Readers Theater  
Worship Leading, Solo

## **INFORMATION**

Read the General Information and General Rules on pages 11 - 21.

The Exhibition Division was created to allow participants to be evaluated in areas that may become categories in the future. Exhibition Division participants are given the opportunity to give their presentation once for evaluation and scoring. Callbacks are not conducted for Exhibition entries.

At the NFAF, points are given to each entry so that evaluators may determine the recipients of Exhibition Division Honorable Mention awards and so that students may improve their work.

# INSTRUMENTAL, FOLK

## Rules

1. An Instrumental Ensemble/Solo, Folk is the art of presenting a folk musical composition using only musical instruments from the Folk Instruments list on page 21.
2. An Instrumental Ensemble, Folk may be comprised by two to 10 eligible students.
3. A time limit of five minutes is allowed for Instrumental entries. There are 90 seconds for setup and 90 seconds for tear down. The instrumentalists may use this time to tune their instruments or conduct a brief warm up.
4. Music must be memorized for solo entries.
5. Participants must introduce their selection by stating the name of the composer, arranger, and selection title. If the piece was composed or arranged by the student, that should be stated. Introductory comments count toward the overall presentation time limit.
6. Ensembles do not have to memorize their music. Using the musical score does not affect the evaluation.
7. A conductor or director is not permitted. Participants receiving rhythm, balance/blend, or cut-off cues from coaches or directors seated in the audience receive rule-violation point deductions.
8. To ensure consistent sound level, microphones, if used, are set prior to the festival by an official sound technician. Participants may not ask for special sound settings. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume.
9. Sound track levels may be adjusted to compensate for different recording levels.
10. A participant may play more than one instrument in an Instrumental entry as long as the setup and tear down time limits are not exceeded.
11. Use of pre-programmed or pre-recorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
12. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are disallowed.
13. Accompaniment:
  - Instrumental, Folk entries may choose to have or not to have accompaniment.
  - An accompanist is not considered part of the entry.
  - The accompanist may be an adult or student.
  - Accompanists are allowed to use music.
  - Only a piano, keyboard, or acoustic guitar may be used for live accompaniment. Only a piano is provided by the festival.
  - If an accompaniment track is used, the instrument(s) played by the student(s) cannot be predominant on the accompaniment track.
  - Neither live nor recorded background vocals are permitted.

## Evaluation Criteria

### SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.  
Originality – use of original and creative ideas; demonstrates a fresh approach.

### COMMUNICATION

Communication – ability to connect with audience.  
Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).  
Expressiveness – appropriate musical interpretation; musical and facial expression.  
Posture – standing or sitting comfortably; conducive for performance.  
Stage presence – command of stage and instrument; control, confidence, and comfort.

### PRESENTATION AND TECHNIQUE

Blend – achieves balance between instruments (ensemble).  
Breathing – proper breath management.  
Control – command of the instrument to produce desired tone and effect.  
Dynamics – effective use of contrasting volumes.  
Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.  
Intonation – accurate pitch of the instrument, maintaining correct intervals.  
Phrasing – produces complete musical sentences.  
Precision/accuracy – skillful exactness of the presentation.  
Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).  
Tone quality – pleasing pitch, volume, and time line.

### EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Memorization – strong knowledge of the music (for solo entries only; ensembles do not require memorization).  
Preparation – an apparent effort of thought and time in preparation.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

# MINI SAGA

## NFAF Delivery Instructions

1. Mini Sagas must be uploaded to [uploads.faf.ag.org](http://uploads.faf.ag.org). Writing entries registered for, but still not received by the NFAF at the close of Online registration on June 5, 2015 are considered canceled and no attempt is made by the NFAF to obtain the entries.  
  
Writing entries are not returned to participants.
2. Writing entries must be submitted as one .doc, .docx, or .rtf file format attachment per category (inclusive of title page and entry).

## NFAF Information

A Mini Saga participant is not required to be present at the NFAF.

Mini Saga participants not attending the NFAF in person meet registration deadlines and pay the full registration fee.

Mini Saga evaluation sheets and certificates must be picked up by the participant or a responsible

adult representing the participant on-site before noon on Friday, August 7, 2015.

### **Rules**

1. A Mini Saga entry is the art of composing a piece of literature written with exactly 50 words.
2. Entries must be the original work of one eligible student.
3. Entries must be submitted typed in a 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
4. The entry must include a title page on page one of the document, with the mini-saga on page two. The title page may not be a separate document. The following information is required:

Title  
Category  
Author  
Church name

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Originality – unique use of original and creative ideas; demonstration of a fresh approach.  
Style – keeps within genre (Mini Saga: 50 words exactly).

#### **COMMUNICATION**

Flow of thought – ideas connecting from the beginning to the end of the piece.  
Freshness of expression – avoidance of clichés – creating fresh and vivid imagery.  
Title selection – definite reflection of the tone and message of the essay.  
Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.  
Use of language – proper usage and easily understood components of the English language.

#### **PRESENTATION AND TECHNIQUE**

Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).  
Grammar – correct verb tenses, usage of pronouns, etc.  
Mechanics/spelling – correct word spelling.  
Punctuation – correct use of commas, semi-colons, apostrophes, etc.  
Sentence structure – proper placement of phrases and words.  
Transitional elements – concise and interesting flow.  
Visual elements – coversheet, spacing, margins, and word count.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Interpretation – overall conveyance of writer's theme-related idea.  
Preparation – an apparent effort of time and thought in preparing the piece.  
Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

## **MUSICAL THEATER**

### **Rules**

1. Musical Theater is the art of presenting one scene/song from a published musical theatre work combining the arts of acting, singing, and dance/movement.
2. An entry in Musical Theater may consist of one to 10 eligible students. All students participating in the piece must play active roles in the scene which may include acting, singing, and dancing when appropriate. There may be no ensembles in which one person acts/sings and the rest simply react.
3. A time limit of seven minutes is allowed for Musical Theater entries. There are 90 seconds for set up and 90 seconds for tear down.
4. Costumes and make up are allowed for entries in the Musical Theater category. Costumes must be appropriate for effective performance but modest in presentation and appropriate for this festival and effective communication of the story.
5. Fine Arts Festival holds a high standard and does not permit suggestive or explicit dialogue, dance, or movement.
6. The entire presentation must be memorized.
7. Small hand-held props are allowed in Musical Theater entries. Props are limited to what performers can hand-carry into the performance space.
8. Accompaniment:
  - An accompanist is not considered part of the entry
  - The accompanist may be an adult or student
  - Accompanists are allowed to use music
  - A piano is the only accepted form of live accompaniment and is provided by the festival
  - If an accompaniment track is used, it may not contain any vocals
9. If an accompaniment track is used and if the selected scene contains dialogue prior to the song, the group must provide an individual to begin the track on cue.
10. The use of a director or conductor is not permitted.
11. Actors may not play or transition to multiple characters within the scene unless the original piece was intended to be played in that way.
12. All aspects of the scene must take place within the boundaries of the stage or performance space.
13. Chairs may be used as props. However standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty  
Arrangement – well-rounded, cohesive musical/theatrical statement

## COMMUNICATION

Character Development – a full realization of who the character(s) become(s) throughout the presentation.

Choreography – use of levels, group work, and variety of movements to support dance style if used

Communicative skill – ability to connect with audience

Expressiveness – both facial expression and use of body language. Nonverbal communication (i.e. facial expressions, gestures, posture) enhances the mood of the presentation.

Posture – relaxed body stance for proper breath support and management.

Stage Presence – command of stage; control, confidence, and comfort.

Unity – demonstrates ensemble cohesiveness

Vocal Clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.

## PRESENTATION AND TECHNIQUE

Breathing – proper breath management.

Execution of technical skill – if dance is used, proper execution of technical elements and movements (turns, leaps, jumps, kicks, extensions, and floor work); includes basic fundamentals of dance (posture, turnout, initiation of movement, and control).

Artistry – connection to and interpretation of song(s).

Action – natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation.

Actor's Focus – to whom or where is the actor speaking? Ability to remain "in character".

Blocking – proper staging; movement with purpose; staging that best allows full view of actors' face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

Staging – excellent use of performance space. Use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions.

Characterization – believable representation of human motives, thoughts, actions, and emotions.

Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines and execution of songs and dance.

Delivery – strong delivery of lines/songs using proper pronunciation of words to help develop an effective mood and tone of the line/scene.

Blend – creating a balanced sound.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes for excellent line/song interpretation.

Intonation – ability to sing in tune.

Musicality – execution of vocals and dance combined throughout the scene

Phrasing – completeness of a lyrical statement

Tone quality – ability to produce clear and pleasant tone

## EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization – strong knowledge of lines and lyrics and melody of song.

Preparation – an apparent effort of thought and time in preparing the selection.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## PROMO VIDEO

### ***District Festival Delivery Instructions***

For District Festival rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Promo Video entries, contact your district youth director or district Fine Arts coordinator.

### ***NFAF Delivery Instructions***

Promo Video entries must upload entries to [uploads.faf.ag.org](http://uploads.faf.ag.org). The NFAF does not accept any other form of submission. Promo Video entries registered for, but still not received by the NFAF at the close of Online registration on June 5, 2015 are considered canceled and no attempt is made by the NFAF to obtain the entries.

### ***NFAF Information***

The Promo Video participant is not required to be present at the NFAF.

Promo Video participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Promo Video evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site before noon on Friday, August 7, 2015.

Promo Video entries are evaluated prior to the NFAF.

Promo Video entries are on display at the NFAF.

Results of the evaluations are released at the NFAF.

### ***Rules***

1. The creation of a Promo is the art and process of producing a film containing a combination of visual images and sounds to communicate effectively a mood, emotion, and/or message by one to 10 eligible students.
2. Entries in Promo Video have a time limit of three minutes.
3. The creator(s)/producer(s) of the film must meet the NFAF age or grade requirements and must register as participants. Adults may not serve as the primary director(s) or editor(s) of the film being submitted by the participant(s). However, those appearing in the film or supporting the production (actors, grips, lighting, boom operator, etc.) do not need to meet age requirements nor register as participants.
4. Copyright policy: national youth ministries and The General Council of the Assemblies of God are not responsible for assuring that all material included in students' film productions is in compliance with existing copyright laws. It is the responsibility of the students, parents, and youth leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the NFAF. Students must obtain either the copyrights or explicit written permission for use of all software, graphics, parodies, recorded music, and/or sound files included. See page 20 for an additional list of guidelines.
5. Credits must be included and count toward the overall time limit of three minutes.
6. Any script or story line must be the original work of the participant(s) and not previously submitted in this festival.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Christian message – should present a clear Christian message; overtly “religious” subjects, symbols, or themes are not required.

Script development – fresh and creative script; not tired or cliché.

### **COMMUNICATION**

Body communication – actors effectively and believably communicate with body language and facial expression.

Directing – choice of camera shots, angles, and movement that help communicate mood and emotion.

Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.

Music – contributes to mood and helps communicate the message.

Originality – use of original and creative ideas; demonstrates a fresh approach.

Verbal communication – dialogue/narrative flows naturally and communicates effectively while moving the story and message forward.

### **PRESENTATION AND TECHNIQUE**

Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).

Audio mix – balanced and clearly understood audio; voices and voice-overs can be clearly heard and understood above the music.

Balanced lighting – consistent lighting with appropriate balance between foreground and background.

Color balance – appropriate color/temperature light is used for the specific situation.

Color correction – shots in the same scene are similar in color balance, contrast, and appearance.

Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.

F/X and Foley – natural and appropriate use of audio and visual effects.

Hook – opening sequence immediately grabs the attention of the audience.

Lighting – effective use of light; develops mood and nuance.

Open/close – title and credits are appropriate for the production.

Proper framing – camera shots have proper headroom and nose room.

Storytelling – shots and the sequence of editing are selected for effective storytelling or ministry/event promotion.

Editing – edits and the pace of edits contribute to an overall sense of visual impact and ministry/event promotion

### **EFFECTIVENESS**

Message effectiveness – evokes a viewer response appropriate to the promo

Production effectiveness – an overall cohesiveness of production technique, editing, style, and genre.

## **READERS THEATER**

### **Rules**

1. An entry in Readers Theater is for the art of communicating a story through a dramatic presentation in which the lines are read and the story is communicated by oral expressions and vocal characterization rather than costumes or blocking.
2. An open script must be used either in hand or on a lectern.
3. An entry in Readers Theater may be comprised by two to 10 eligible students.
4. A time limit of five minutes is allowed for each entry. There are 90 seconds for setup and 90 seconds for tear down.
5. Characterization through vocal expression is foundational to the genre. Actors must not just read the script but interpret character's words through effective oral expression and vocal inflection.
6. Only vocal sound effects produced by actor vocalizations are allowed. No recorded or electronic sound effects are allowed. Neither sound tracks nor live background music is allowed.
7. Chairs are provided for the readers/actors. Standing on chairs is not allowed.
8. Costumes, costume makeup, props, or blocking of any kind are not allowed.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – strong script adaptation; use of inventive and creative ideas.

#### **COMMUNICATION**

Character development – through oral expression a full realization of who the character(s) become(s) throughout the presentation.

Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances the mood and message of the presentation.

Imagery – images creatively suggested through oral expression, vocal inflection, texture, and delivery; ability to draw the audience into an imagination space.

Stage presence – command of seating/presentation area; control, confidence, and comfort.

Vocal clarity – appropriate volume; proper pronunciation with effective tone and inflection; interesting experimentation with and interpretation of language.

#### **PRESENTATION AND TECHNIQUE**

Actor's focus – actors should not directly or physically interact with one another other than by voice; actors should demonstrate the ability to remain “in character” and deliver lines; if multiple characters are being played by a single actor, transitions should be clear, distinctive, and creative.

Blocking – there can be no conventional full-body blocking; actors must deliver from a seated or standing position using only upper-body blocking. Simple actor movement may be creatively used for character or scene transitions.

Characterization – believable representation of human motives, thoughts, actions, and emotions using only oral expression and vocal texture.

Delivery – strong and interesting delivery of lines to help develop an effective pace, mood, and tone

of the presentation.

Sound effects – use of actor vocalization to creatively produce sound effects to enhance the effective telling of the story.

Timing/dialogue – understanding and excellent execution of the pace of the scene and the delivery of the lines.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – a conclusive voice stating the overall message.

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of script selection, communication, presentation and technique, and effectiveness in telling a story.

## **VOCAL SOLO, CLASSICAL, SR.**

### **Rules**

1. An entry in a Vocal Solo, Classical, Sr. category is for the art of presenting a classical vocal song selection.
2. Vocal Solo, Classical, Sr. is open to one student enrolled in grades 9 - 12 as of September 1, 2014.
3. A time limit of five minutes is allowed for presentation. There are 90 seconds allowed for setup and 90 seconds for tear down.
4. Vocal Solo, Classical, Sr. entries may present Italian, German, French and English art songs as well as sacred song selections and oratorio arias.
5. Music must be memorized.
6. Participants must introduce their selection by stating the name of the selection and composer. Introductory comments count toward the overall presentation time limit.
7. Accompaniment:
  - Vocal Solo, Classical Sr. entries are required to have accompaniment unless the piece was intended to be sung a capella.
  - Accompanists are not considered part of the entry.
  - The accompanist may be an adult or student but students may not accompany themselves in the Classical category.
  - Accompanists are allowed to use music.
  - Piano is the only accompaniment instrument allowed (live or soundtrack) and is provided by the festival.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this category; appropriate level of difficulty; appropriate attire for a classical category.

Arrangement – well-rounded, cohesive musical statement.

Display of vocal range – demonstrates a wide vocal range.

### **COMMUNICATION**

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.

Posture – relaxed body stance for proper breath support and management.

Stage presence – command of stage; control, confidence, and comfort.

### **PRESENTATION AND TECHNIQUE**

Articulation – executes clear and coherent phrases (i.e. 'staccato' – short, 'marcato' – marked, and 'legato' – connected).

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

Interpretation – ability to connect with, understand, and vocally interpret the meaning of the text especially for selections presented in Italian, German, or French.

Intonation – ability to sing in tune.

Phrasing – completeness of a lyrical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization – strong knowledge of the lyrics and melody of the song(s).

Preparation – an apparent effort of thought and time in preparing the selection.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **WORSHIP LEADING, SOLO**

### **Rules**

1. A solo worship leading entry is for the art of leading others in worship by simultaneously playing an instrument and singing.
2. Worship Leading, Solo entries may consist of one eligible student.
3. Worship Leading, Solo entries have a time limit of five minutes with 90 seconds for setup and 90 seconds for tear down. Participants may have assistance with setup.
4. No accompanists or additional vocalists are permitted.
5. Piano and Guitar are the only acceptable instruments. Only a piano is provided by the festival.
6. All music must be memorized.
7. Sound engineers are provided by the festival.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – well-rounded, cohesive musical statement.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Musical transitions – thoughtful flow of music; theme unity (holiness, the cross, etc.); smooth flow from one song to the next.

Originality – use of original and creative ideas; demonstrates a fresh approach.

### COMMUNICATION

Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).

Expressiveness – both facial expression and use of body language to lead in worship.

Posture – relaxed body stance for proper breath control.

Stage presence – command of stage and/or instrument; control, confidence, and comfort.

Vocal cues – the ability to give clear and strong vocal cues to help the audience know where the worship experience is going; demonstrate the ability to draw out a worshipful response.

Worshipful lyrics – appropriate lyrics for application of audience; avoiding trite expressions.

### PRESENTATION AND TECHNIQUE

Articulation – executes articulate phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).

Blend – creates a balanced sound between voice and instrument.

Breathing – proper breath management.

Diction – proper and clear enunciation of words.

Dynamics – effective use of contrasting volumes.

Energy – demonstrates vitality appropriate for the selection(s).

Intonation – ability to sing and play (if using Guitar) in tune.

Phrasing – completeness of a musical statement.

Rhythmic precision – ability to internalize the pulse and keep rhythm while singing and playing an instrument alone

Tone quality – ability to produce clear and pleasant tone.

### EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion; able to draw out a worshipful response.

Memorization – strong knowledge of the lyrics and melody of the song(s).

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

# INSTRUMENTAL DIVISION

## CATEGORIES

Registrants in the Instrumental Division may submit entries in the following categories:

Bass Solo

Guitar Solo

Instrumental Ensemble, Traditional

Percussion Solo, Traditional

Piano Solo

Woodwind Solo

Brass Solo

Instrumental Ensemble, Contemporary

Percussion Ensemble, Traditional

Percussion, Unconventional

String Solo

## INFORMATION

Read the General Information and General Rules on pages 11 - 21.

Bass Solo may use only a Bass Guitar.

Brass Solo may use instruments from the Brass list, page 20.

Guitar Solo may use instruments from the Rhythm/Alternate Strings list, page 20, except for a Bass Guitar.

Instrumental Ensemble, Contemporary may use any of the instruments from any of the Approved Instrument Lists on pages 20 and 21. Additional percussion instruments and accessories are permitted as long as set up and tear down time limits are not exceeded.

Instrumental Ensemble, Traditional may only use instruments from the Brass, Keyboards, Traditional Strings, and Woodwinds lists on page 20 or from the following:

mandolin

acoustic guitar

12-string guitar

ukulele

dulcimer

banjo

Note: Instrumental Ensemble, Traditional entries may not use electric guitar, electric bass, or drums. The aforementioned instruments are neither allowed nor provided for this traditional category. Students desiring to use contemporary instrumentation may enter the Instrumental Ensemble, Contemporary or Christian Band categories.

Percussion Solo/Ensemble, Traditional may use instruments from the Percussion list, page 21.

Piano Solo may only use the Piano provided by the festival.

String Solo may use instruments from the Traditional Strings list, page 20.

Woodwind Solo may use instruments from the Woodwinds list, page 20.



# INSTRUMENTAL

**Rules (apply to all Instrumental Division categories and are the only rules for Bass Solo, Brass Solo, Guitar Solo, Instrumental Ensemble, Traditional, Piano Solo, String Solo, and Woodwind Solo.)**

1. An instrumental ensemble/solo is the art of presenting a musical composition using only musical instruments.
2. An instrumental ensemble may be comprised by two to 10 eligible students.
3. A time limit of five minutes is allowed for Instrumental entries (except for Percussion Ensemble categories). There are 90 seconds for setup and 90 seconds for tear down (except for Instrumental Ensemble, Contemporary). The instrumentalists may use this time to tune their instruments or conduct a brief warm up.
4. Music must be memorized for all solo entries.
5. Participants must introduce their selection by stating the name of the composer, arranger, and selection title. If the piece was composed or arranged by the student, that should be stated. Introductory comments count toward the overall presentation time limit.
6. Ensembles do not have to memorize their music. Using the musical score does not affect the evaluation.
7. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from coaches or directors seated in the audience are not allowed.
8. To ensure consistent sound level, microphones, if used, are set prior to the festival by an official sound technician. Participants may not ask for special sound settings. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume.
9. Sound track levels may be adjusted to compensate for different recording levels.
10. A participant may play more than one instrument in an Instrumental entry as long as the setup and tear down time limits are not exceeded.
11. Use of pre-programmed or pre-recorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
12. Piano Solo and Percussion entries are not allowed accompaniment (neither live nor recorded).
13. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are disallowed.
14. Accompaniment:
  - Instrumental entries may choose to have or not to have accompaniment (except for Piano Solo and Percussion).
  - An accompanist is not considered part of the entry.
  - The accompanist may be an adult or student.
  - Accompanists are allowed to use music.
  - Only a piano, keyboard, or acoustic guitar may be used for live accompaniment. (Guitar may not be used to accompany a Guitar Solo.) Only a piano is provided by the festival.

- If an accompaniment track is used, the instrument(s) played by the student(s) cannot be predominant on the accompaniment track.
- Neither live nor recorded background vocals are permitted.

## **Bass and Guitar Solo Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Arrangement/composition – a well-rounded, cohesive musical statement.  
Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Communication – ability to connect with audience.  
Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).  
Expressiveness – appropriate musical interpretation; both musical and facial expression.  
Posture – conducive for performance.  
Stage presence – command of stage and instrument; control, confidence and comfort.

### **PRESENTATION AND TECHNIQUE**

Control – command of the instrument to produce desired tone and affect.  
Dynamics – effective use of contrasting volumes.  
Fingering/fingerplaying/picking/slapping, etc. – smooth and consistent dexterity in chords, scales, arpeggios, and patterns in chosen technique(s).  
Intonation/tuning – accurate pitch of the instrument, maintaining correct intervals.  
Phrasing – produces complete musical sentences.  
Pocket/groove (Bass Solo) – playing in time with consistent and reliable motion in the music  
Precision/accuracy – skillful exactness of the presentation.  
Rhythmic stability – evenness of rhythm.  
Tone quality – clarity and accuracy of pitch, volume, and timbre.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Memorization – strong knowledge of the arrangement, melody, and movements of the song(s).  
Preparation – an apparent effort of thought and time in preparation.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **Brass Solo, Instrumental Ensemble, Traditional, and Woodwind Solo Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Arrangement/composition – a well-rounded, cohesive musical statement.  
Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Communication – ability to connect with audience.  
Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).

Expressiveness – appropriate musical interpretation; musical and facial expression.  
Posture – standing or sitting comfortably; conducive for performance.  
Stage presence – command of stage and instrument; control, confidence, and comfort.

### **PRESENTATION AND TECHNIQUE**

Blend – achieves balance between instruments (ensemble).  
Breathing – proper breath management.  
Control – command of the instrument to produce desired tone and effect.  
Dynamics – effective use of contrasting volumes.  
Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.  
Intonation – accurate pitch of the instrument, maintaining correct intervals.  
Phrasing – produces complete musical sentences.  
Precision/accuracy – skillful exactness of the presentation.  
Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).  
Tone quality – pleasing pitch, volume, and time line.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Memorization – strong knowledge of the music (for solo entries only; ensembles do not require memorization).  
Preparation – an apparent effort of thought and time in preparation.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

### ***Piano Solo Evaluation Criteria***

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Arrangement/composition – a well-rounded, cohesive musical statement.  
Originality – if written or arranged by the student, use of original and creative ideas; demonstrates a fresh approach.

#### **COMMUNICATION**

Communication – ability to connect with audience.  
Expressiveness – appropriate musical interpretation.  
Interpretive skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).  
Posture – conducive for performance.  
Stage presence – command of stage and instrument; control, confidence and comfort.

#### **PRESENTATION AND TECHNIQUE**

Chording technique – if the piece is improvised, skillful use of various chords, progressions, inversions, etc. to enhance the arrangement.  
Control – command of the instrument to produce desired tone and effect.  
Dynamics – effective use of contrasting volumes.  
Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.  
Modulating technique – accurate key changes (if it is improvised, the effective use of chords, progressions, scales, and arpeggios, etc. in making key changes).  
Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.  
Rhythmic stability – evenness of rhythm.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Memorization – complete knowledge of the piece from memory.  
Preparation – an apparent effort of thought and time in preparation.  
Overall effectiveness – the combination of music selection, communication, Presentation and Technique to achieve overall effectiveness.

### ***String Solo Evaluation Criteria***

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Arrangement/composition – a well-rounded, cohesive musical statement.  
Originality – use of original and creative ideas; demonstrates a fresh approach.

#### **COMMUNICATION**

Communication – ability to connect with audience.  
Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).  
Expressiveness – appropriate musical interpretation; musical and facial expression.  
Posture – conducive for performance.  
Stage presence – command of stage and instrument; control, confidence, and comfort.

#### **PRESENTATION AND TECHNIQUE**

Control – command of the instrument to produce desired tone and effect.  
Dynamics – effective use of contrasting volumes.  
Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.  
Intonation – accurate pitch of the instrument, maintaining correct intervals.  
Phrasing – produces complete musical sentences.  
Precision/accuracy – skillful exactness of the presentation.  
Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).  
Technique – if bowed – proper bow hold; if plucked – proper tension and control.  
Tone quality – a musical sound having a definite pitch, volume, and timbre.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Memorization – strong knowledge of the melody of the song(s).  
Preparation – an apparent effort of thought and time in preparation.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **INSTRUMENTAL ENSEMBLE, CONTEMPORARY**

### ***Rules***

1. Instrumental Ensemble, Contemporary is the art of performing an instrumental selection without lyrics.

2. Instrumental Ensemble, Contemporary entries may consist of two to 10 eligible students.
3. Instrumental Ensemble, Contemporary entries have a time limit of five minutes with 2 1/2 minutes for setup and 2 1/2 minutes for tear down.
4. Selections do not have to be original, but originality is encouraged.
5. A conductor or director is not permitted. Participants receiving rhythm, balance/blend or cut-off cues from coaches or directors seated in the audience receive rule-violation point deductions.
6. All individuals who perform live in an Instrumental Ensemble, Contemporary must meet the age or grade requirements of the NFAF, register as participants and pay the appropriate registration fee.
7. Instrumental Ensemble, Contemporary entries do not need to be memorized. Using the musical score does not affect the evaluation.
8. A keyboard is provided; any additional keyboards must be provided by the participant. Any use of pre-programming or sequencing of keyboards is not allowed; the keyboard should function only in response to manual, hands-on control.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – creative in its concept and structure; use of creative ideas; demonstrates a fresh approach.

Overall arrangement – well-rounded, cohesive musical statement.

#### **COMMUNICATION**

Communication – ability to connect with audience.

Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).

Expressiveness – appropriate musical interpretation; musical and facial expression.

Posture – conducive for effective performance.

Stage presence – command of stage and instrument; control, confidence, and comfort.

#### **PRESENTATION AND TECHNIQUE**

Control – command of the instrument(s) to produce desired tone and effect.

Dynamics – effective use of contrasting volumes.

Fingering – smooth dexterity in chords, scales, and patterns.

Intonation – accurate pitch of the instrument, maintaining correct intervals.

Phrasing – interesting melodic and instrumental phrasing.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).

Tone quality – clarity and accuracy of pitch, volume, and timbre.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation of clear thought – consistent interpretation of the musical style and lyrical line throughout the song.

Relevance – music is in a style and form that connects with the listener.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness.

## **PERCUSSION**

### **Percussion, Traditional Information**

The following will be provided at the NFAF for Percussion Solo/Ensemble, Traditional, entries:

Solo - one standard drum set

Ensemble - two standard drum sets

Four 6' tables for Handbell entries.

### **Percussion, Traditional Rules**

1. A Percussion Ensemble/Solo, Traditional entry is the art of presenting a musical entry using traditional orchestral percussion instruments and techniques.
2. A Percussion Ensemble, Traditional entry consists of two to 10 eligible students.
3. Instruments from the approved percussion list on page 21 may be used to create the Percussion, Traditional entries.
4. Personal drum sets may not be brought to the festival.
5. A time limit of five minutes is allowed for Percussion, Solo entries. There are 90 seconds for setup and 90 seconds for tear down.
6. A time limit of seven minutes is allowed for Percussion Ensemble, Traditional entries. There are 90 seconds for setup and 90 seconds for tear down.

### **Percussion, Unconventional Rules**

1. Percussion, Unconventional is the art of presenting a musical entry in which sound is produced by striking or tapping one object upon another.
2. An entry in this category is for the composition and performance of percussion techniques incorporating alternative and creative items such as trash cans, pipes, sticks, etc. Percussion technique must be the primary focus.
3. Flammable elements are not permitted in Percussion, Unconventional presentations.
4. A Percussion, Unconventional entry consists of one to 10 eligible students.
5. Percussion instruments from the Traditional percussion list may be incorporated into the entry but must be provided by the participant. A drum set is not provided for Percussion, Unconventional.
6. A time limit of seven minutes is allowed for Percussion, Unconventional entries. There are 90 seconds for setup and 90 seconds for tear down.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.

Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Communication – ability to connect with audience.

Communicative skill – interprets the overall musical intent (i.e. emotion, energy, personal involvement/connectivity to theme of arrangement).

Expressiveness – appropriate musical interpretation; musical and facial expression.

Interpretation – actual conveyance of the message of the piece through the presentation.

Posture – posture conducive for performance.

Stage presence – command of stage and instrument; control, confidence and comfort.

Unity – demonstrates the art of working together (ensemble).

### **PRESENTATION AND TECHNIQUE**

Blend – achieves balance between instruments or movements of the piece.

Control – command of the instrument(s) to produce desired effects.

Dynamics – effective use of contrasting volumes.

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm.

Tone quality – a musical sound having a definite pitch, volume, or time line.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization – strong knowledge of the melody of the song(s).

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

# VOCAL DIVISION

## **CATEGORIES**

Registrants in the Vocal Division may submit entries in the following categories:

Choir	Christian Band
Rap Group	Rap Solo
Songwriting	Songwriting, Modern Hymn
Vocal Ensemble, Large	Vocal Ensemble, Small
Vocal Ensemble, Spanish	Vocal Solo, Female, Jr.
Vocal Solo, Female, Sr.	Vocal Solo, Male, Jr.
Vocal Solo, Male, Sr.	Vocal Solo, Spanish Female
Vocal Solo, Spanish Male	Worship Team, Large
Worship Team, Small	

## **INFORMATION**

Read the General Information and General Rules on pages 11 - 21.

A sample fillable PDF lyric sheet for Rap and Songwriting entries is available at [www.faf.ag.org/rules.cfm](http://www.faf.ag.org/rules.cfm).

A participant may enter the same song in more than one category. For example, the student may sing a solo version of a song that is used for a Vocal Ensemble. However, a student or group of students may not enter the same category twice.

Synthesizers/keyboards are only provided for Christian Band, Rap, and Worship Team.

A piano or keyboard is provided for Choir, Songwriting, and Vocal Ensembles and Solos.

# VOCAL

## **Rules (for all Vocal Division categories)**

1. Use of pre-programmed or pre-recorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
2. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are disallowed.
3. Choir is the only Vocal Division category allowed a conductor/director as part of the presentation. No other Vocal category is permitted to have a conductor. Rhythm, balance/blend, or cut-off cues from coaches or directors seated in the audience are not allowed.
4. Choir, Vocal Ensemble/Solo Accompaniment:
  - Choir and Vocal entries may choose to have or not to have accompaniment.
  - Accompanists are not considered part of the entry.
  - The accompanist may be an adult or student.
  - Accompanists are allowed to use music.
  - A maximum of four instruments from the allowed instruments list may be used for live accompaniment. A piano is the only instrument that is provided for Vocal Ensemble/Solo entries.

# CHOIR

## **Rules**

1. A Choir is for the art of presenting a sacred choral song selection with ministry effectiveness in mind.
2. A Choir entry must consist of 11 to 75 eligible students.
3. Choirs are allowed five minutes to present their entry. There are 2 1/2 minutes for setup and 2 1/2 minutes for tear down.
4. Background vocals are not permitted on sound tracks.
5. Sound track levels may be adjusted to compensate for different recording levels.
6. A director is allowed and may use music.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – well-rounded, cohesive musical statement.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Display of vocal range – demonstrates a wide vocal range.

### **COMMUNICATION**

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.

Posture – relaxed body stance for proper breath support and management.

Stage presence – command of stage; control, confidence, and comfort.

Unity – demonstrates ensemble cohesiveness.

## **PRESENTATION AND TECHNIQUE**

Articulation – executes clear and coherent phrases (i.e. 'staccato' – short, 'marcato' – marked, and 'legato' – connected).

Blend – creating a balanced sound.

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

Harmony – knowledgeable and effective use of unison and multi-part harmony.

Intonation – ability to sing in tune.

Phrasing – completeness of a lyrical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

## **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization – strong knowledge of the lyrics and melody of the song(s).

Preparation – an apparent effort of thought and time in preparing the selection.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

# CHRISTIAN BAND

## **Rules**

1. The Christian Band category is the art of performing Christian music by students whose focus is to perform with ministry effectiveness in mind.
2. Christian Band entries may consist of two to 10 eligible students.
3. Entries in this category must include both music and lyrics.
4. Christian Bands have a time limit of five minutes with 2 1/2 minutes for setup and 2 1/2 minutes for tear down. Participants may have assistance with setup.
5. All individuals within a Christian Band entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed.
6. Original songs are not required, but originality is encouraged.
7. All music must be memorized.
8. Additional instruments, equipment, and/or percussion accessories are permitted but must be provided by the participants and only if they can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.
9. Students must refrain from any actions that may be deemed offensive or inappropriate. "Inappropriate" actions include but are not limited to improper gestures or moves, stage diving, and language unbecoming of a Christian. Any festival equipment damaged as a result of inappropriate actions is the responsibility of the students to replace. Failure to adhere to this standard results in disqualification.
10. Sound engineers are provided by the festival.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – consistent with genre.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).

Expressiveness – musical and facial expression; use of body language.

Stage presence – command of stage and/or instrument; control, confidence, and comfort.

Unity – cohesiveness of vocalists and instrumentalists.

Vocal clarity – articulation; enunciation of words, projecting with the correct inflection and control appropriate for the presentation.

### **PRESENTATION AND TECHNIQUE**

Blend – creates a balanced sound.

Breathing – proper breath management.

Dynamics – effective use of contrasting volumes.

Energy – demonstrates vitality appropriate for the selection.

Intonation – ability to sing and play in tune.

Musical transitions – flow of music.

Phrasing – completeness of a musical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – vocally consistent with genre; musically, a sound having a definite pitch, volume, and texture.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – actual conveyance of the message of the piece through the presentation.

Memorization – strong knowledge of the chord progressions, lyrics, and movements of the selection.

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **RAP**

### **Rules**

1. Rap is the urban art of communicating through rhythm and rhyme.
2. A Rap Group entry may consist of two to 10 eligible students.
3. Rap entries have a time limit of five minutes. There are 90 seconds for setup and 90 seconds for tear down.
4. Rap lyrics must be the original works of the student(s).

5. Any previously created beat or musical hook samplings taken directly from other performers used to create the rap entry for this festival must be given proper credit on the lyric sheet under “Credits”.
6. Three sets of lyric sheets must be hand delivered to the evaluators at each level of participation. Lyric sheets must be typed with the lyrics divided into the sections of the song (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following Information
  - Title
  - Category
  - Lyricist(s)
  - Credits
  - Church name
7. A keyboard and standard drum set are provided. Students wishing to use drum machines must provide their own equipment and adhere to the setup and tear down time limits.
8. Rap entries that include additional “beat-box” or “hype-man” members are considered group entries. All participants must meet the age or grade requirements of the NFAF and register as participants.
9. Entries must be memorized.
10. A maximum of four instruments may be used for accompaniment (either recorded or live).
11. All students who perform live at the NFAF must meet the age or grade requirements of the NFAF. Students performing live as accompanists do not need to register as participants. No adult accompanists or group members are allowed.

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – creative structure of verse and/or chorus with music and vocals.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Clear concept – understandable concept of lyrical message.

Expression – facial expression and body language that reflect the tone and intent of the lyrics.

Interpretation – overall effectiveness/impact of the message.

Stage presence – command of stage and/or instrument; control, confidence, and comfort.

Vocal clarity – enunciation of words, projecting with the correct, clear inflection, and control appropriate for the presentation.

### **PRESENTATION AND TECHNIQUE**

Control – maintaining quality sound with appropriate volume.

Creativity – unique physical response to rhythm and rhyme.

Energy – demonstrates the emotion with exaggerated energy for the lyrics.

Motions – hand and arm gestures that enhance the performance.

Phrasing – employs creative and innovative wording rather than trite or cliché.

Precision/stability – lyrics, motions, and music compliment each other.

Synchronization – multiple vocalists' gestures or movements in proper rhythm with each other and

the music (ensemble).

Timing – allows for lyrical delivery and audience response.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization – strong knowledge of the lyrics and melody of the song(s).

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **SONGWRITING**

### **Information**

Entries in the Songwriting category must be presented in the accepted genres defined as follows:

**Performance:** A piece written for performance.

**Worship:** A piece written for corporate/congregational singing.

Songwriting entries are not evaluated on the presentation of the performer(s). However, the performance of the song can either strengthen or weaken the entire presentation. The criteria used to evaluate Songwriting entries will not support Rap entries.

### **Rules**

1. Songwriting is for the art of writing a song including both music and lyrics.
2. Songwriting entries may consist of one to five eligible students.
3. Entries are allowed five minutes to present their selection. There are 90 seconds for setup and 90 seconds for tear down.
4. Three sets of lyric sheets must be hand delivered to the evaluators at each level of participation. Lyric sheets must be typed with the sections of the song clearly marked (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following Information
  - Title
  - Category
  - Composer(s)
  - Church name
5. Songwriting entries must be entirely the original work of the student(s) and not previously submitted in this festival.
6. If an accompaniment track is created for the NFAF, all musicians used to create the accompaniment must meet the age or grade requirements of the NFAF but do not need to register as participants.
7. A maximum of four instruments may be used for accompaniment (either recorded or live).
8. All music performed live must be memorized.
9. All students who perform live at the NFAF must meet the age or grade requirements of the NFAF. Students performing live as accompanists do not need to register as participants. No adult accompanists or group members are allowed.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – well-rounded, cohesive musical statement.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – original in its concept, lyrics, and melody; demonstrates a fresh approach.

#### **COMMUNICATION**

Clear message – reveals a message that is clearly understood by the listener.

Lyrical hook – composed around a lyrical concept/phrase that is restated or woven throughout the selection.

Rhyme scheme – follows a rhyme scheme that is unique in its wording.

Use of poetic language – employs poetic language, such as similes and metaphors.

#### **PRESENTATION AND TECHNIQUE**

Clear theme – overall concept and melodic motif clearly developed.

Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.

Harmonic structure – the harmonic structure of the song must follow acceptable musical principles and should be enriched beyond the primary chords of I, IV, and V.

Introduction/song length – an introduction that sets the mood of the song; a song that is not too long or too short.

Melodic development – variations in the melody after being stated in its initial form.

Memorable tune – melody is memorable and singable.

Phrasing – melodic and lyrical phrasing follows the concept of the song.

Song form – structure of the composition is in “song” form (for example, introduction, verse, chorus, verse, chorus, bridge, modulation into chorus, coda/tag).

Time frame/development – development of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.

Use of figurative language – creative and effective use of descriptive words, creates a mental picture.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation of clear thought – consistent interpretation of the musical style and lyrical line throughout the song.

Relevance – music and lyrics are in a style and form that connects with the listener.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

## **SONGWRITING, MODERN HYMN**

### **Information**

Entries in the Songwriting, Modern Hymn category must be presented in the accepted genres defined as follows:

**Chorus:** A public domain hymn with a new chorus or bridge.

**Melody:** A public domain hymn lyric set to a completely new melody in any style.

**Original Hymn** with lyrics that are rich in theology and poetry and a melody that is reminiscent of the historic hymns genre.

### **Rules**

1. Songwriting, Modern Hymn is for the art of rewriting a traditional hymn or writing a modern hymn in a traditional style, including both music and lyrics for the purpose of congregational worship in a church setting.
2. Songwriting, Modern Hymn entries may consist of one to five eligible students.
3. Entries are allowed five minutes to present their selection. There are 90 seconds for setup and 90 seconds for tear down.
4. Songwriting, Traditional entries must be an original work of the student(s), with the exception of blended public domain lyric and melody elements; and not previously submitted in this festival.
5. Three sets of lyric sheets must be hand-delivered to the evaluators at each level of participation. Lyric sheets must be typed with the sections of the song clearly marked (verse, chorus, bridge, etc.) and must have a title page or heading that includes the following Information  
Title  
Category  
Public domain lyrics and/or melody used  
Original lyrics  
Church name
6. If an accompaniment track is created for the NFAF, all musicians used to create the accompaniment must meet the age or grade requirements of the NFAF but do not need to register as participants.
7. A maximum of four instruments may be used for accompaniment (either recorded or live).
8. All music performed live must be memorized.
9. All students who perform live at the NFAF must meet the age or grade requirements of the NFAF. Students performing live as accompanists do not need to register as participants. No adult accompanists or group members are allowed.

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty; appropriate for congregational worship.

Arrangement – supports and underlines the lyrical content.

Content – lyrics that are rich in theology and poetry; timeless melody.

Originality – original and non-clichéd even when blended with public domain elements.

#### **COMMUNICATION**

Clear message – develops a theological message that anchors the worshiper in truth.

Rhyme scheme – new lyrical content needs to follow a rhyme scheme that is in keeping with the hymns genre.

Use of language – employs theological concepts and poetic language.

### **PRESENTATION AND TECHNIQUE**

Clear theme – overall concept and melodic motif clearly developed.

Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.

Harmonic structure – the harmonic structure may keep to the hymns genre or deviate totally.

Introduction/song length – the introduction should sets the mood of the hymn; the hymn that is not too long or too short.

Memorable tune – melody should be memorable and singable.

Phrasing – melodic and lyrical phrasing follows the concept of the song.

Song form – structure of the composition could be in “strophic” (a single verse repeated over and over again without the addition of a chorus or bridge, methodically developing a theme from one verse to the next) or “song” form (includes intro, verse, chorus, bridge, outro, etc).

Time frame/development – development of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.

Use of figurative language – creative and effective use of descriptive words, creates a mental picture.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation of clear thought – consistent interpretation of the musical style and lyrical line throughout the song.

Relevance – music and lyrics are in a style and form that connects with the listener.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

## **VOCAL**

### **Information**

Vocal Solo, Jr. is open to students enrolled in grades 6 - 8 during the 2014-2015 school year (or at least age 12 per participant requirements page 12).

Vocal Solo, Sr. is open to students enrolled in grades 9 - 12 during the 2014-2015 school year.

### **Rules**

1. An entry in a Vocal Ensemble/Solo category is for the art of presenting a vocal song selection with ministry effectiveness in mind.
2. A Vocal Ensemble, Small may consist of two to four eligible students.
3. A Vocal Ensemble, Large may consist of five to 10 eligible students.
4. A Vocal Ensemble, Spanish may consist of two to 10 eligible students.
5. Bilingual entries are not permitted.
6. A time limit of five minutes is allowed for all vocal solos and ensembles. There are 90 seconds allowed for setup and 90 seconds for tear down.
7. Music must be memorized.
8. Participants may not ask for special sound settings. To ensure consistent sound level, microphones are set prior to the festival by an official sound technician. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to



accommodate blend and volume.

9. Sound track levels may be adjusted to compensate for different recording levels. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries.

### ***Vocal Ensemble Evaluation Criteria***

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Arrangement – well-rounded, cohesive musical statement.  
Christian message – presents a clear Christian message with ministry effectiveness in mind.  
Display of vocal range – demonstrates a wide vocal range.

#### **COMMUNICATION**

Communicative skill – ability to connect with audience.  
Expressiveness – both facial expression and use of body language.  
Posture – relaxed body stance for proper breath support and management.  
Stage presence – command of stage; control, confidence, and comfort.  
Unity – demonstrates ensemble cohesiveness.

#### **PRESENTATION AND TECHNIQUE**

Articulation – executes clear and coherent phrases (i.e. 'staccato' – short, 'marcato' – marked, and 'legato' – connected).  
Blend – creating a balanced sound.  
Breathing – proper breath management.  
Diction – proper enunciation of words.  
Dynamics – effective use of contrasting volumes.  
Harmony – knowledgeable and effective use of unison and multi-part harmony.  
Intonation – ability to sing in tune.  
Phrasing – completeness of a lyrical statement.  
Rhythmic precision – ability to internalize the pulse.  
Tone quality – ability to produce clear and pleasant tone.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Memorization – strong knowledge of the lyrics and melody of the song(s).  
Preparation – an apparent effort of thought and time in preparing the selection.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

### ***Vocal Solo Evaluation Criteria***

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Arrangement – well-rounded, cohesive musical statement.  
Christian message – presents clear Christian message with ministry effectiveness in mind.  
Display of vocal range – demonstrates a wide vocal range.

#### **COMMUNICATION**

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.  
Posture – relaxed body stance for proper breath support and management.  
Stage presence – command of stage; control, confidence, and comfort.

#### **PRESENTATION AND TECHNIQUE**

Articulation – executes clear and coherent phrases (i.e. 'staccato' – short, 'marcato' – marked, and 'legato' – connected).  
Breathing – proper breath management.  
Diction – proper enunciation of words.  
Dynamics – effective use of contrasting volumes.  
Intonation – ability to sing in tune.  
Phrasing – completeness of a lyrical statement.  
Rhythmic precision – ability to internalize the pulse.  
Tone quality – ability to produce clear and pleasant tone.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Memorization – strong knowledge of the lyrics and melody of the song(s).  
Preparation – an apparent effort of thought and time in preparing the selection.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **WORSHIP TEAM**

### ***Rules***

1. A Worship Team entry is the art of leading others in worship.
2. Worship Team, Small entries may consist of two to four eligible students.
3. Worship Team, Large entries may consist of five to 10 eligible students.
4. Worship Team entries have a time limit of seven minutes with 2 1/2 minutes for setup and 2 1/2 minutes for tear down. Participants may have assistance with setup.
5. All individuals within a Worship Team entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed.
6. Worship Team entries must consist of both vocalists and instrumentalists. Entries are required to have more than one vocalist.
7. All music must be memorized.
8. Additional instruments, equipment, and/or additional percussion accessories are permitted but must be provided by the participants, and only if they can be setup and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.
9. Sound engineers are provided by the festival.

### ***Evaluation Criteria***

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – well-rounded, cohesive musical statement.  
Christian message – presents a clear Christian message with ministry effectiveness in mind.  
Musical transitions – thoughtful flow of music; theme unity (holiness, the Cross, etc.); smooth flow from one song to the next.  
Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).  
Expressiveness – both facial expression and use of body language to lead in worship.  
Posture – relaxed body stance for proper breath control.  
Stage presence – command of stage and/or instrument; control, confidence, and comfort.  
Unity – cohesiveness of vocalists and instrumentalists.  
Worshipful lyrics – appropriate lyrics for application of audience; avoiding trite expressions.

### **PRESENTATION AND TECHNIQUE**

Articulation – executes articulate phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).  
Blend – creates a balanced sound.  
Breathing – proper breath management.  
Diction – proper enunciation of words.  
Dynamics – effective use of contrasting volumes.  
Energy – demonstrates vitality appropriate for the selection(s).  
Harmony – knowledgeable and effective use of unison and multi-part harmony.  
Intonation – ability to sing and play in tune.  
Phrasing – completeness of a musical statement.  
Rhythmic precision – ability to internalize the pulse.  
Tone quality – ability to produce clear and pleasant tone.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion; able to draw a worshipful response.  
Memorization – strong knowledge of the lyrics and melody of the song(s).  
Preparation – an apparent effort of thought and time in preparation.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

# WRITING DIVISION

## **CATEGORIES**

Registrants in the Writing Division may submit entries in the following categories:

Book Chapter	Children's Literature
First Person Essay	Flash Fiction
Poetry	

## **INFORMATION**

Read the General Information and General Rules on pages 11 - 21.

## **DISTRICT FESTIVAL DELIVERY INSTRUCTIONS**

For rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Writing Division entries for your district festival, contact your District Youth Director or District Fine Arts Coordinator.

## **NFAF DELIVERY INSTRUCTIONS**

1. Writing entries must be uploaded (with the exception of Children's Literature) to [uploads.faf.ag.org](http://uploads.faf.ag.org). Writing entries registered for, but still not received by the NFAF at the close of Online registration on June 5, 2015 are considered canceled and no attempt is made by the NFAF to obtain the entries.

Writing entries are not returned to participants.

2. Writing entries (except Children's Literature) must be submitted as one .doc, .docx, or .rtf file format attachment per category (inclusive of title page, summary [Book Chapter], entry).

## **NFAF INFORMATION**

A Writing entry participant is not required to be present at the NFAF.

Writing entry participants not attending the NFAF in person meet registration deadlines and pay the full registration fee.

Writing Division evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site before noon on Friday, August 7, 2015.

# BOOK CHAPTER

## Rules

1. The Book Chapter entry is for the submission of the first chapter of either a fiction or non-fiction book for a target audience of teens to adults.
2. Entries must be the original work of one student and not previously submitted in this festival.
3. Entries must be submitted typed in a 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
4. The first chapter of the book submission must be 1,500-1,800 words.
5. The writer must include a summary of the book no longer than 150 words.
6. The chapter must communicate a Christian message.
7. Submissions must include a title page on page one of the document, the summary on page two, and the entry beginning on page three. The title page and summary may not be separate documents. The following information is required:

Title  
Category  
Author  
Church name  
Word count

## Evaluation Criteria

### SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Christian message – presents a clear Christian message.  
Originality – unique use of original and creative ideas; demonstration of a fresh approach.  
Style – keeps within genre.  
Title selection – interesting title.

### COMMUNICATION

Development – strong incorporation of key components (plot, character development and conflict).  
Flow of thought – connected ideas and flow.  
Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.  
Use of language – proper usage and easily understood components of the English language.

### PRESENTATION AND TECHNIQUE

Grammar – correct verb tenses, usage of pronouns, etc.  
Mechanics/spelling – correct word spelling.  
Punctuation – correct use of commas, semi-colons, apostrophes, etc.  
Sentence structure – proper placement of phrases and words.  
Transitional elements – consistent flow of topics from paragraph to paragraph.  
Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.  
Visual elements – cover sheet, spacing, margins, and word count.

## EFFECTIVENESS

Effectiveness – overall ability of the writer to capture interest and impact the reader.  
Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Preparation – an apparent effort of time and thought in preparing the piece.  
Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

# CHILDREN'S LITERATURE

## District Festival Delivery Instructions

For rules and guidelines pertaining to the evaluation process, delivery instructions and deadlines for Writing Division entries for your district festival, contact your District Youth Director or District Fine Arts Coordinator.

## NFAF Delivery Instructions

The Children's Literature entry must be received within five days of Online or faxed registrations. Entries must accompany mailed registrations.

The Children's Literature entry must be mailed to:

national youth ministries  
Attn: Orlando 2015  
1445 North Boonville Avenue  
Springfield, MO 65802-1894

## Rules

1. Children's Literature is the art of writing and illustrating an entire children's book with a target audience of a toddler or early reader (first to third grades) with words and illustrations that are age appropriate.
2. The Children's Literature entry may be created by one to 10 eligible students.
3. The entire entry must be the original work of the student(s) (including illustrations) and may not be adapted from another's concept or previously submitted in this festival.
4. Illustrations may take the form of drawing, painting, or full-color computer-generated graphics produced from illustrator software. Clip art is not acceptable.
5. The entry must read like a book; participants may not submit a manuscript with separate illustrations.
6. The creator(s) is not required to be present at the NFAF. However, the registration form must be completed and the appropriate fees paid.
7. Submissions may not be more than 800 words in length.
8. The children's book must communicate a Christian message.
9. Each entry must include a title page at the beginning of the book with the following information

Title  
Category  
Author(s)

Illustrator(s)  
Church name  
Explanation of medium (how the illustrations were created)  
Word count

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty; age-appropriate approach.  
Christian message – presents a clear Christian message.  
Originality – unique use of original and creative ideas; demonstration of a fresh approach.  
Style – keeps within genre.  
Title selection – interesting title.

#### **COMMUNICATION**

Development – strong incorporation of key components (plot, character development, conflict, and resolution).  
Flow of thought – ideas connecting from the beginning to the end of the piece.  
Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.  
Use of language – age appropriate; proper usage and easily understood components of the English language.

#### **PRESENTATION AND TECHNIQUE**

Consistency – consistent use of medium.  
Flow – a natural flow of story and images.  
Grammar – correct verb tenses, usage of pronouns, etc.  
Mechanics/spelling – correct word spelling.  
Punctuation – correct use of commas, semi-colons, apostrophes, etc.  
Sentence structure – proper placement of phrases and words.  
Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.  
Use of illustrations – excellent development and use of age-appropriate illustrations.  
Visual elements – cover sheet, illustrations, spacing, and/or other creative age-appropriate enhancements.  
Visual impact – illustration imagery that is visually compelling; neatness.

#### **EFFECTIVENESS**

Effectiveness – overall impact.  
Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Preparation – an apparent effort of time and thought in preparing the piece.  
Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

## **FIRST PERSON ESSAY**

### **Rules**

1. A First Person Essay is the art of writing an essay based on personal experience.
2. A First Person Essay must have a minimum of 500 words and a maximum of 1,200 words.

Dialogue is allowed.

3. Entries must be the original work of one student and not previously submitted in this festival.
4. Entries must be submitted typed in a 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Submissions must include a title page on page one of the document, with the entry beginning on page two. The title page may not be a separate document. The following information is required:

Title  
Category  
Author  
Church name  
Word count

### **Evaluation Criteria**

#### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Originality – unique use of original and creative ideas; demonstration of a fresh approach.  
Style – keeps within genre (nonfiction, written in first person).

#### **COMMUNICATION**

Flow of thought – ideas connecting from the beginning to the end of the piece.  
Freshness of expression – avoidance of clichés – creating fresh and vivid imagery.  
Title selection – definite reflection of the tone and message of the essay.  
Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.  
Use of language – proper usage and easily understood components of the English language.

#### **PRESENTATION AND TECHNIQUE**

Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).  
Grammar – correct verb tenses, usage of pronouns, etc.  
Mechanics/spelling – correct word spelling.  
Punctuation – correct use of commas, semi-colons, apostrophes, etc.  
Sentence structure – proper placement of phrases and words.  
Transitional elements – consistent flow of topics from paragraph to paragraph.  
Visual elements – cover sheet, spacing, margins, and word count.

#### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Interpretation – overall conveyance of writer's theme-related idea.  
Preparation – an apparent effort of time and thought in preparing the piece.  
Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

# FLASH FICTION

## **Rules**

1. Flash Fiction is the art of writing a fictional or non-fictional story.
2. Flash Fiction must have a minimum of 500 words and a maximum of 1,200 words. Dialogue is allowed.
3. Entries must be the original work of the student and not previously submitted in this festival.
4. Submissions must be submitted typed in a 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Each entry must include a title page on page one of the document, with the entry beginning on page two. The title page may not be a separate document. The following information is required:

Title  
Category  
Author  
Church name  
Word count

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Originality – unique use of original and creative ideas; demonstration of a fresh approach.  
Style – keeps within genre (fiction, non-fiction, written in first person, etc.).

### **COMMUNICATION**

Flow of thought – ideas connecting from the beginning to the end of the piece.  
Freshness of expression – avoidance of clichés – creating fresh and vivid imagery.  
Title selection – definite reflection of the tone and message of the essay.  
Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.  
Use of language – proper usage and easily understood components of the English language.

### **PRESENTATION AND TECHNIQUE**

Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).  
Grammar – correct verb tenses, usage of pronouns, etc.  
Mechanics/spelling – correct word spelling.  
Punctuation – correct use of commas, semi-colons, apostrophes, etc.  
Sentence structure – proper placement of phrases and words.  
Transitional elements – consistent flow of topics from paragraph to paragraph.  
Visual elements – cover sheet, spacing, margins, and word count.

### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.  
Interpretation – overall conveyance of writer's theme-related idea.  
Preparation – an apparent effort of time and thought in preparing the piece.  
Understandable concept – combination of the selection, communication, presentation and

technique, and effectiveness in attaining a response.

# POETRY

## **Rules**

1. A Poetry entry is the art of composing a piece of literature written in meter or verse.
2. A Poetry entry may be rhymed or unrhymed, with a maximum of 30 lines.
3. Entries must be the original work of the student and not previously submitted in this festival.
4. Submissions must be submitted typed in a 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Poetry entries are not required to be double-spaced.
6. Entries must include a title page on page one of the document, with the entry beginning on page two. The title page may not be a separate document. The following information is required:

Title  
Category  
Author  
Church name  
Line count

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty.  
Originality – unique use of original and creative ideas; demonstration of a fresh approach.  
Style – keeps within genre (fiction, non-fiction, written in first person, etc.).

### **COMMUNICATION**

Flow of thought – ideas connecting from the beginning to the end of the piece.  
Freshness of expression – avoidance of clichés – creating fresh and vivid imagery.  
Title selection – definite reflection of the tone and message of the essay.  
Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.  
Use of language – proper usage and easily understood components of the English language.

### **PRESENTATION AND TECHNIQUE**

Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).  
Grammar – correct verb tenses, usage of pronouns, etc.  
Mechanics/spelling – correct word spelling.  
Punctuation – correct use of commas, semi-colons, apostrophes, etc.  
Sentence structure – proper placement of phrases and words.  
Transitional elements – consistent flow of topics from paragraph to paragraph.  
Visual elements – cover sheet, spacing, margins, and word count.


### **EFFECTIVENESS**

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – overall conveyance of writer's theme-related idea.

Preparation – an apparent effort of time and thought in preparing the piece.

Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.



1445 N. BOONVILLE AVE.  
SPRINGFIELD, MO  
65802

PHONE: 877.462.8592  
EMAIL: FAF@AG.ORG  
[www.faf.ag.org](http://www.faf.ag.org)

